

# THE ILLUSTRATED LONDON NEWS

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## BERLIN FROM THE AIR: THE CAPITAL OF THE COUNTRY WHOSE PROPOSED ENTRY INTO THE LEAGUE OF NATIONS HAS LATELY BEEN AROUSING INTERNATIONAL INTEREST.

The anticipated entry of Germany into the League of Nations lent great interest to the Assembly of the League which opened at Geneva on September 6. The first two days being devoted to preliminaries, it was stated that probably the admission of Germany would be decided on the 8th, and that the German delegates would take their places in the Assembly on the 10th.

This air-view shows the famous avenue, Unter den Linden (right foreground), with the University to the left, running into the open square called the Lustgarten, to the left of which is the domed Cathedral, and next on the right the old royal castle. To the left of the Cathedral is a bridge over the Spree, and beyond the river the square tower of the Rathaus.

PHOTOGRAPH BY AKRO LLOYD LUFTBILD—BY SCHERL—BERLIN.





By G. K. CHESTERTON.

IT is now almost an old story that new discoveries pursue us. We have all heard by this time that the voice which comes to us over the telephone may soon be pursued by the face and form of the excited telephoner. The bashful lover who prefers to propose by telephone will be frustrated. The humane employer who prefers to sack by telephone will be in despair. The cautious controversialist who has been in the habit of threatening to horse-whip people by telephone will find himself in a position of much greater delicacy. In the most weird and roundabout way, the scientific complication will have come round again to simplicity and almost to solidity. We shall have to deal directly with a man, or at least with a ghost. A man's tongue will once more appear to be in his head, instead of being shot out thousands of yards away, wagging like a bell at the end of a wire. The man will, in a sense, have come together again, and closed up in real and recognisable form; a form that is compact and complete and perhaps even commonplace. We have, in a manner of speaking, only come back to where we were before. And I think this fact is something of a symbol, in relation to all that great movement of material discovery to which the modern world has limited the much larger and older word Science. Since first Friar Bacon and Cardinal Cusa and other restless priests began the studies we now call scientific, the world has travelled upon a kind of orbit now near its completion. Roughly, all these things started seriously at the Renaissance; but I think it an error to suppose that the spirit of the sixteenth century has proceeded in a straight line to the twentieth.

Everybody always says that the Renaissance was the beginning of the modern world. If so, it would be still more true to say that the modern world is the end of the Renaissance. But few seem to have realised the real sense in which the modern world is rather the reverse of the Renaissance. It is not merely that the great rationalist and epicurean impulse of the sixteenth century has worn itself out, and is weaker in its own kind. It is not merely that the Renaissance has grown old; though the very name of the Renaissance might reveal the probability. Four hundred years is rather a long time for a new-born babe to remain entirely new-born. But the case is really much stronger than this, in a way that is too little realised. By carrying out the programme we have really reversed the programme. When it is complete it becomes a contradiction in terms.

It is a true and rather terrible phrase to say that the Elizabethan explorers sailed round the world. Because they sailed round the world, they sailed first to the West and then to the East. And because they sailed round the world, they came back to the same place. We are justified in one sense in saying that they began the life of adventure. But there was a very real sense in which they ended it. They ended all that idea of the land and sea stretching away indefinitely, not so much to the ends of the earth as to the other end of nowhere. They ended the natural feeling that the traveller was merely going further and further away; fading not only into a far country, but into a vista of countries each farther than the last. Never again could men have the real romance of a lost ship, in the sense of a ship that might be wrecked on the coast of fairyland. It was their tragedy that all their ships came home.

Nevertheless, the Renaissance spirit, as it worked in Columbus or Cabot, was still full of the glamour

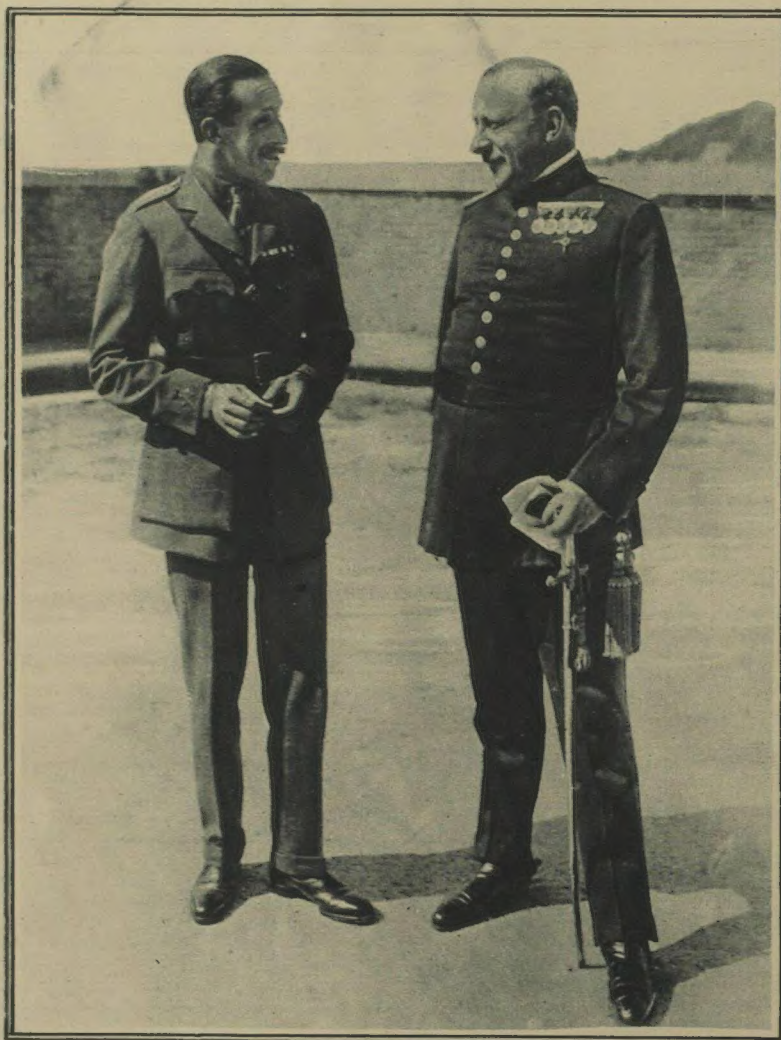
of a glorious ignorance. It was an excellent example of something that I tried to suggest here recently; that the happiest moment of history is something that is not so much a goal as a turning-point. Men are sometimes at their sanest and merriest at the moment when some new good thing has begun, but some old good thing not quite departed. Some poet painfully popular in albums and chapter-headings has spoken of the perfect moment of a woman's youth as that where the brook and river meet. The early Renaissance did stand between the brook and river, the mediæval world and the modern world. And if the mediæval brook was sometimes narrow, the modern river (round about Limehouse) can be tolerably filthy. But those particular men stood

nature of curses. But whether they were blessings or curses, they had not yet come home to roost.

Now, what nobody seems to realise is that the very marvels of modern science mark the fact that this process is ending. I do not mean that there will be no more scientific marvels. I mean that the more scientific marvels there are, along our present lines, the more obvious it will be that the lines are now at last curving inwards, and no longer curving outwards. The drive of discovery may not weaken in its force, but it has already altered its direction. It is doing the very opposite to what the Renaissance adventurers imagined they were doing, and wanted to do. It is not giving us a larger and larger world, but a smaller and smaller world. There has been a change in the same scientific spirit as complete as the change of flood and ebb in the same sea. Yet it has come naturally by the extension of the original movement to the place where extremes meet. It comes by the sort of curve that is always the result of going ahead in a straight line. The wheel has come full circle, like the man who went round the world. The curses are coming home to roost; the ships are coming home, terrible as the tall Armada.

It is merely a terrestrial symbol of this, but a true one, that we have reached the point where there is no more of the earth to be discovered. We have not only gone round the world, but can go round it in any direction, and find we always come to the same place—and that it always comes to the same thing. Now, under these conditions, and at this crisis or turning-point, it is intensely interesting to note the new direction taken by scientific discovery. It is no longer so much a question of finding things that we did not know to be there. It is rather a question of bridging the distance between us and the things we do know to be there. It is a question of bringing distant things nearer, but not of seeing new things at the distance. Columbus came to tell us that Atlantis was something. Marconi comes to tell us that the Atlantic is nothing. The scientific discoverer does not so much find things as fetch them. The discoverer is at this moment appealing to exactly the opposite emotions or appetites to those to which Columbus or Leonardo da Vinci appealed. He is not telling us of wonderful things beyond the world we know, stretching out further and further into the void. He is offering to take us more rapidly to the things that we do know, and to make all other things as far as possible identical with the things we know. He is offering us more familiarity with the things with which we are already familiar.

I am inclined to think, therefore, that we have come to an end of that cycle which began with the Renaissance, and which might perhaps be called the romance of rational curiosity. The discoveries will doubtless go on; but they will not really be adding anything to the mind. They will only be bringing something to the eye or the ear. They will not exactly fulfil the implied definition of Bacon at the beginning of the modern movement; they will not be concerned *De Augmentis*. It may be that the time has come once more for another kind of curiosity, such as the Greek philosophers felt in their little cities, or the mediæval mystics in their little cells. Perhaps the time has come for the other sort of pilgrimage; the inward rather than the outward journey. Or perhaps for that tale of travel through the spiritual world, which showed us Ulysses and Æneas passing through the world of wailing shadows, or Dante walking among the dead.



RECENTLY SUMMONED IN HASTE TO MADRID TO AUTHORISE MARTIAL LAW THROUGHOUT SPAIN: KING ALFONSO (LEFT) WITH GENERAL PRIMO DE RIVERA, MARQUIS DE ESTELLA, HEAD OF THE GOVERNMENT.

Martial law was unexpectedly declared throughout Spain on September 5. An official statement explained that it had become necessary to take strong measures against Artillery officers owing to "a series of acts of resistance amounting to absolute indiscipline" since the Royal Decree of June 6 modifying the system of promotion. The Chief of the Artillery Corps and another officer were arrested. King Alfonso motored rapidly from San Sebastian to Madrid. Royal decrees were issued authorising Government action and announcing that all officers resisting would be treated as rebels. The rest of the Army maintained discipline, but war-ships at Cadiz and Barcelona were said to be supporting the Artillery. A plebiscite was arranged for September 11, 12, and 13.—[Photograph by Topical.]

conspicuous and splendid in the cross lights, as from the modern sun hardly risen and the mediæval moon not yet set. They were setting out on their travels with something a little more like the nautical instruments and intentions of Franklin and Peary. But they were still setting out with something of the romantic feelings of Maundeville and Marco Polo. If they did not find dog-headed men and jewels as large as rocks, they looked in the same spirit of wonder at the red men and silver mountains of South America. Those who consider what happened to the red men, not to mention the black men, may have their doubts about whether the adventures were always of the nature of blessings, and never of the



## UNFORESEEN EFFECTS OF THE PROHIBITION LAWS IN THE U.S.A.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU. (COPYRIGHTED.)



## LIKELY TO BE AMENDED: THE AMERICAN PROHIBITION LAW—SOME OF ITS DISADVANTAGES IN NEW YORK.

There is a growing conviction in the United States that Prohibition has not proved a glowing success, and the Senate recently appointed a committee of inquiry into the subject. A prominent American business man, Mr. E. Clemens Horst, visiting London, is reported to have said: "Within a year the Prohibition law will be amended to allow the sale of beer and light wine. Prohibition is ruining the moral and law-abiding sense of the whole nation, and has been the means of introducing undreamed-of corruption. . . . The new Congress to be elected this autumn will, I firmly believe, introduce some modification of the law. . . .

The greatest stride in industry since 1919 has been the manufacture of hip-flasks. When I was a lad no girl would dance with a young man who had been drinking whisky. Now, unless he has his flask, a youngster is regarded as a nincompoop." At the Senate inquiry Mr. George Brennan, of Chicago, said: "Thousands have been killed, blinded, or crazed by the various concoctions sold under counterfeit labels." It was stated that in 1925 over 500 people died from liquor poisoning. The Governor of New York State, Mr. A. E. Smith, recently signed a Bill providing for a State referendum on Prohibition at the General Election in November.



# MASTERPIECES FROM A GREAT COLLECTION COMING UNDER THE HAMMER.

By COURTESY OF MESSRS. HAMPTON AND SONS, LTD.



BY SIR THOMAS LAWRENCE, P.R.A. (1769—1830): "PINKIE"  
(MISS MARY MOULTON BARRETT).



BY JOHN HOPPNER (1759—1810): "THE BOWDEN CHILDREN."



BY GEORGE ROMNEY (1734—1802): "THE THREE CHILDREN  
OF CAPTAIN LITTLE."



BY JOHN HOPPNER: "LADY LOUISA MANNERS." (SOLD FOR 14,050 GUINEAS  
IN 1901—THEN A "RECORD" PRICE.)

Many sensational prices are expected to be realised at the forthcoming sale of the Michelham collection, to be held by Messrs. Hampton and Sons, Ltd., in November. The collection was formed by the late Lord Michelham, who was one of London's wealthiest financiers, and is now the property of the Dowager Lady Michelham. It is at present at No. 20, Arlington Street, the great house that formerly belonged to the late Marquess of Salisbury, the famous Prime Minister. The Michelham collection includes many other works of art besides pictures. Some of those here illustrated have already fetched enormous sums at

previous sales. Romney's portrait of Anne, Lady de la Pole, broke all previous auction "records" in 1913, when Messrs. Duveen paid 39,400 guineas for it at Christie's. The picture had remained hidden away in a house in Devonshire for more than a century. Raeburn's portrait of Mrs. Robertson Williamson also created a "record" for works by that painter, in 1911, when Messrs. Duveen bought it for 22,300 guineas. Raeburn himself would have received only about one hundred guineas for his work, and Romney probably about eighty guineas for his, some twenty-five years earlier. Hoppner's portrait of Lady Louisa

[Continued opposite.]

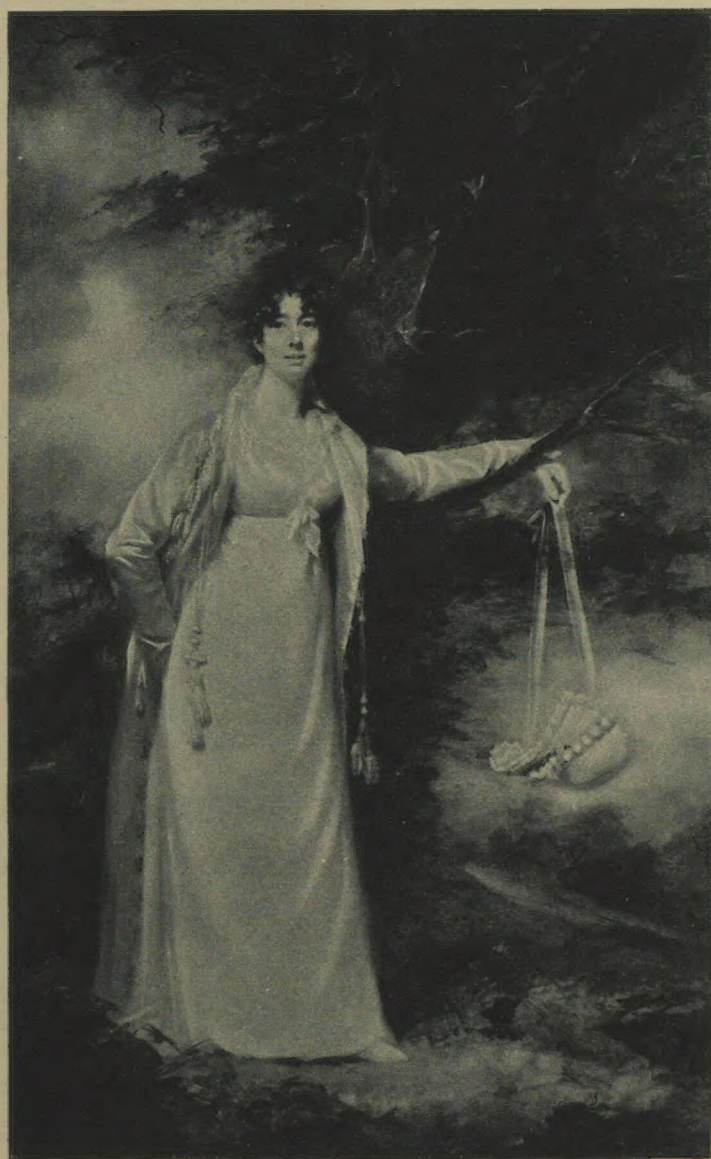


## THE MICHELHAM SALE: A DISPERSAL EXPECTED TO BRING "RECORD" PRICES.

BY COURTESY OF MESSRS. HAMPTON AND SONS, LTD.



BY GEORGE ROMNEY: "LADY ELIZABETH FORBES," ONE OF SEVERAL PORTRAITS BY THAT MASTER IN THE MICHELHAM COLLECTION.



SOLD IN 1911 FOR 22,300 GUINEAS (THEN A RAEBURN "RECORD"): "MRS. ROBERTSON WILLIAMSON," BY SIR HENRY RAEBURN (1750—1823).



SOLD FOR 39,400 GUINEAS (THEN AN AUCTION "RECORD") IN 1913: GEORGE ROMNEY'S PORTRAIT OF ANNE, LADY DE LA POLE.



BY THOMAS GAINSBOROUGH (1727—1788): "MISS TATTON"—ONE OF MANY IMPORTANT PICTURES INCLUDED IN THE MICHELHAM SALE.

*Continued.*

Manners was bought by the late Mr. Charles Wertheimer, in 1901, for 14,050 guineas, then the highest sum ever paid for a single picture at auction. In view of the fact that American competition in the art-collecting world has become keener of late years, it seems not unlikely that some of these "records" may be surpassed when the pictures again change hands. The "Bowden Children" of Hoppner's picture were the little son and daughter of John Bowden, a former Governor of the Bank of England. Lady Louisa Manners was a daughter of the third Earl of Dysart and married John Manners, M.P.

in 1764. She succeeded the fifth Earl, as Countess of Dysart, in 1821, and died in 1840. Lady Elizabeth Forbes was a daughter of Sir James Hay, Bt., and married in 1870 Sir William Forbes, an Edinburgh banker. Romney's portrait of her was painted in 1786. Anne, Lady de la Pole, was a daughter of John Templer, of Stover House, Devon, and in 1781 married Sir John William Pole, Bt., who later assumed the name of De la Pole. Miss Catherine Elizabeth Tatton was a daughter of William Tatton, D.D., Rector of Rotherfield. In 1786 she married James Drake Brockman, of Beachborough, Kent.





# THE WORLD OF SCIENCE.



## MOULTING.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

I AM enjoying my last week of freedom; my last week for a long time to come when I can spend the whole day under a cloud-flecked sky in green solitudes, by quiet back-waters, where often I am

is particularly interesting, because exactly the same sequence is followed in the case of the transition from the down-plumage to the first feather-plumage. I have just been looking at a brood of young turkey-poults which are now fully feathered, save only the head, which is still down-clad. In one or two the down is dropping out and the skin is beginning to take on the characteristic vermilion hue of the turkey-cock.

With some species this moulting period has some quite remarkable features, for the process is not confined to the feathers. This is the case with that quaint-looking bird the puffin, or "culter-neb," owing to the great size of the beak and its gaudy coloration. The quizzical appearance which this imparts to the bird is heightened by the little spur of blue horn which surmounts the middle of the upper eyelid, and the

moulting is a relic of a time when the beak-sheath—in the more primitive birds a compound of separate plates, as in the albatross, for example—was normally also shed.

In some respects an even more singular case of beak-moulting is furnished by the American white-beaked pelican. It is more singular because in this case the moulted portion does not conform to our notions of the "ornamental," since it takes the form of a tongue-shaped plate of horn which grows from near the middle of the beak. Each year, at the autumn moult, it is shed, and renewed each spring. In the accompanying photograph (Fig. 1) this beak, with the horny excrescences of two previous seasons, is shown.

The white-headed bell-bird of South America develops beak ornaments of another, but quite as remarkable, character. For these are fleshy appendages composed of erectile tissue, like the beak wattle of our domesticated turkey. Save when the bird is moved by amorous feelings, these appendages are quite inconspicuous; but as soon as they become turgid, they project in the manner shown in the adjoining photograph (Fig. 2).

Among mammals we have a counterpart of the excrescence on the beak of the pelican, in the "bonnet" of the southern right-whale. This is a horny mass carried on the ridge of the upper jaw. It must, I suppose, be regarded as a sexual "ornament." But small crustacea have found it useful, as well as ornamental, for they burrow into its substance and live there!

No less remarkable is the case of the prong-horned antelope of North America, which sheds its horns! This, of course, is one of the "hollow-horned" ruminants; and so the horny sheath alone is shed, a circumstance unique among the ruminants, and certainly quite inexplicable. The process differs from the shedding of the antlers among the deer, for these are solid, and formed by the deposit of bony tissue by specially developed blood-vessels, forming a sheath to the growing antler. When this has attained to its full size, the blood-vessels die down, and peel off with their protecting investment of "velvet." The blood-supply of the antler being then cut off, the antlers, as we know, are shed, owing to necrosis of the bone at their bases. Here, however, the antlers are to be regarded not so much as "ornaments" as weapons. Yet it is remarkable that they should have to be annually renewed, for the production of bony tissue to the weight of many pounds each year must be no inconsiderable drain on their vitality. This much is shown, indeed, by the fact that, once an animal has passed its prime, the size and weight of its antlers, as well as the number of its "points," falls. There are other aspects of this theme of moulting which I would fain touch upon, but they must await another occasion.

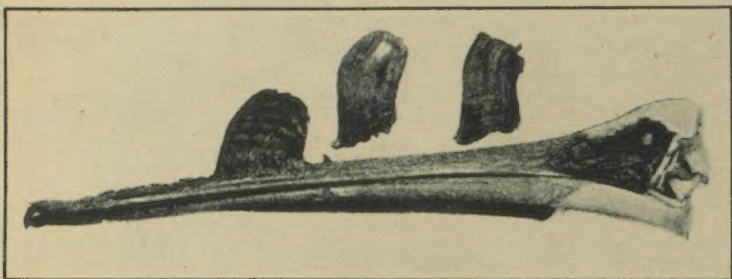


FIG. 1. SHOWING THE HORNY PLATE ON THE BEAK SHED AT THE AUTUMN MOULT (WITH TWO MOULTED PLATES BEYOND): THE BEAK OF THE AMERICAN WHITE-BEAKED PELICAN.

The beak of the American white-beaked pelican grows, each year, a tongue-shaped horny plate on its ridge, and this is shed at the autumn moult. Two plates of previous seasons are shown behind it.—[From Pycraft's "Courtship of Animals."]

the only human being. As I write these lines, birds of all sorts approach to within a few feet of me, unconscious of my presence. Some of these will soon be leaving us to enjoy the splendours of another summer on the other side of the Equator. Amongst these are the sedge-warblers, two or three of which are now surveying me curiously from their reedy fastnesses. I could almost touch them. Water-hens are squabbling in the recesses of a tangle of rushes, reed-mace, and reeds. Overhanging the water near my halting-place is a magnificent royal fern (*Osmunda*)—it must be five feet high, and more in diameter. Nowhere have I seen such magnificent specimens of this fern. Behind it is a mixed tangle of alder and birch, with an undergrowth of bramble and reeds, while in the foreground the greater spearwort, yellow loose-strife, and hemp-agrimony give a vivid note of colour. From the alders comes the raucous screaming of six or seven jays mobbing a brown owl. Their language is untranslatable. Perhaps it is as well, for they are evidently much perturbed.

Brown patches of seed from the birches rest on the water by the reedy margin drifted shoreward by the wind, and their leaves, it would seem, will soon follow, for they are already turning yellow. Their "autumn moult" is nigh at hand. With the birds, this moulting process is in full swing; though some, like the swallows, delay this trying period till after their arrival in Africa.

One cannot help wondering why it is that some species should find one moult in the year sufficient, while others repeat the process—excepting the quills of the wings and tail—twice, and, in the case of the ptarmigan, three times in the year. Where there are two moults, the second takes place in the spring, to furnish the "nuptial plumage," as in the case of the ruff and the grey and golden plovers, for example.

The more one studies the sequences of this resplendent plumage the more interesting and puzzling does it become. In some species, as in the male ruff, feathers of inordinate length are developed around the neck, and singular warty growths of bright yellow replace the feathers around the base of the beak. In others, and this is especially true of the black-tailed godwit, this resplendent dress is never completed, so that the bird presents a curiously patchy appearance. I have never yet seen one of these birds which had succeeded in completing its breeding dress. Is it in process of decline or of evolution?

In many species the nuptial dress has become a permanent plumage by a process of what we may call precocious development and delayed moult. That is to say, the resplendent feathers begin to make their appearance earlier and earlier in the spring, and to be retained longer and longer towards the autumn, till at last one moult, that of the autumn, suffices. And by this means the more primitive, non-resplendent dress is eliminated. Very striking evidence of this is furnished by the partridge and the blackcock, which have lost all trace of this non-resplendent plumage, save in the case of the head, which, for a season, goes, as it were, into an "eclipse," answering to that of the mallard.

This retention of an earlier type of plumage by the head after it has been lost by the rest of the body



FIG. 2. CONSPICUOUS ONLY IN TIMES OF COURTSHIP: CURIOUS APPENDAGES ON THE BEAK OF THE WHITE-HEADED BELL-BIRD OF SOUTH AMERICA.

The South American white-headed bell-bird has beak-ornaments formed of erectile tissue, which are apparent only when the bird is in amorous mood, when, like the wattle above the beak of the turkey, they can be immensely increased in size, and at the same time extend outwards.

oblong plate of the same hue which is embedded in the lower eyelid.

When Bureau, the French ornithologist, announced that this formidable beak was reduced in size every autumn by moulting, there were many who ventured to doubt the accuracy of his observations. But, nevertheless, when his statements came to be checked by the examination of the beaks of some of our home birds, all doubts were set at rest. For it was indeed found that the triangular plate at the base of the beak—whose base is perforated by the slit-like nostril—and a large, heart-shaped plate immediately below it on the lower jaw were shed at the autumn moult. The plates in question are shown in the lower figure of the adjoining photograph (Fig. 3).

A precisely similar process of reduction takes place in the case of its relative, the razor-bill. And, with this shedding, in the case of the puffin, goes the bright yellow, fleshy rosette at the gape. There are good reasons for believing that this curious form of

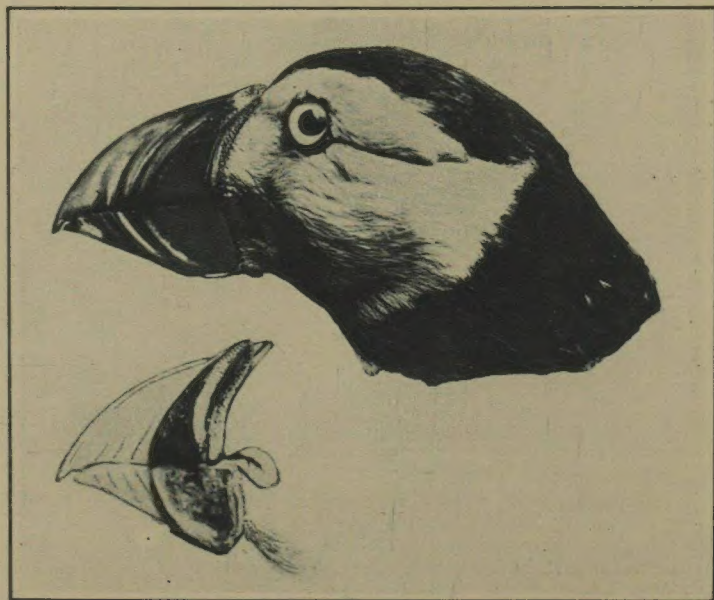


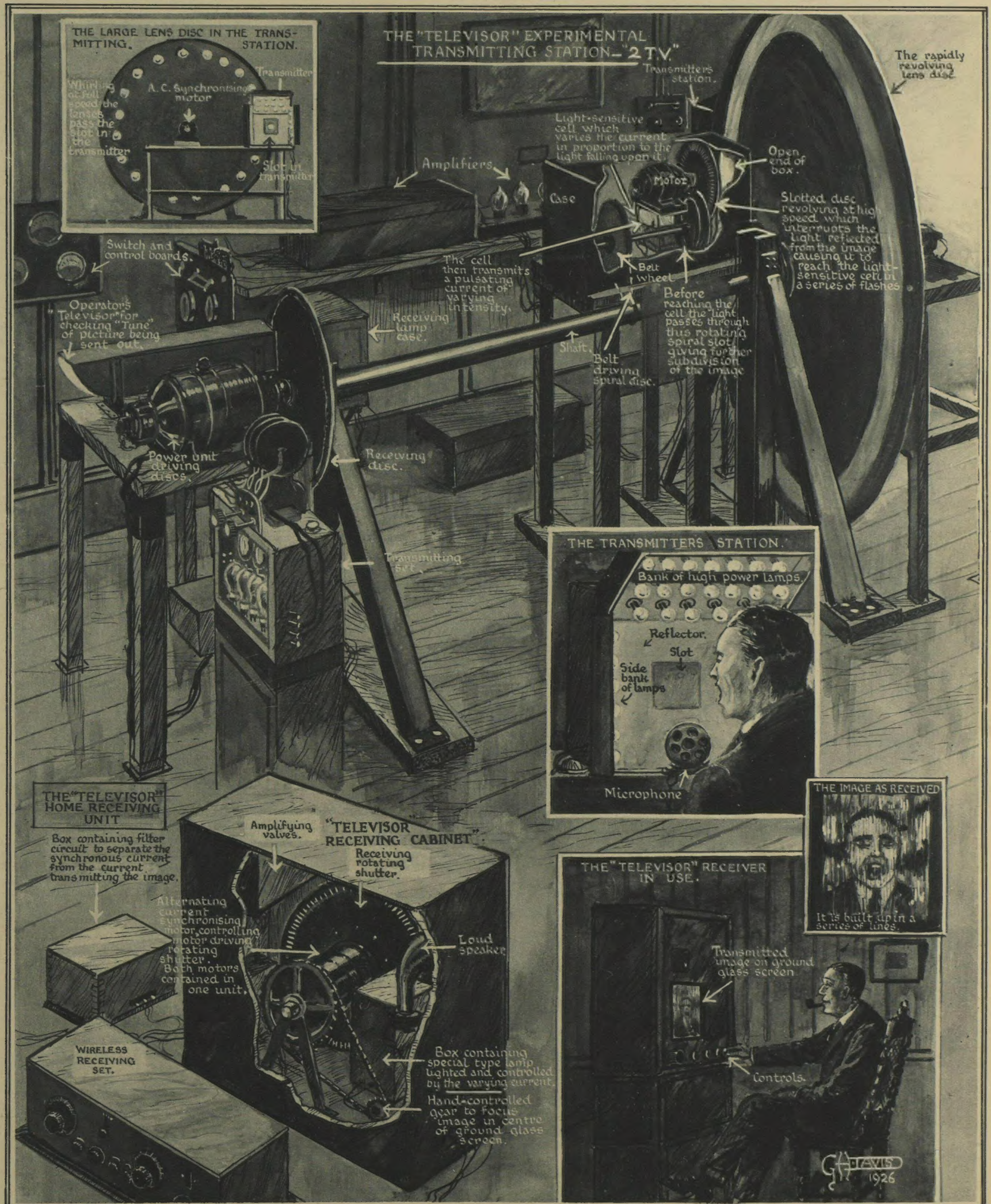
FIG. 3. A BIRD THAT MOULTS PART OF ITS BEAK: THE HEAD OF A PUFFIN—SHOWING THE BONY PLATE AT THE BASE OF THE BEAK THAT IS SHED EACH YEAR.

The triangular plates of bone at the base of the beak of the puffin are shed each year at the annual moult, and with them goes a small horny spur above the eye, and a horny plate below it, not well shown in this photograph. A fleshy rosette of bright orange hue is developed at this season at the gape.



## TELEVISION: A NEW RADIO "MIRACLE"—THE TRANSMISSION OF PICTURES.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM SKETCHES OF THE ACTUAL APPARATUS AND INFORMATION SUPPLIED BY THE INVENTOR, MR. JOHN L. BAIRD.



## APPARATUS FOR A COMING WONDER OF WIRELESS SHOWN AT OLYMPIA: THE BAIRD SYSTEM OF TELEVISION.

On this page we are enabled to give for the first time details of the transmitting apparatus that is now sending out, daily, pictures by wireless from the first Television Broadcasting Station in the world. Listeners on a 200-metres wavelength who may be listening early in the afternoon, or after the usual broadcasting service has finished at night, may hear a weird sound not unlike the buzzing of an aeroplane coming through on their 'phones. This sound represents a face of a living person being transmitted through the ether from "2 T.V." in St. Martin's Lane to the first television receiving station erected at Green Gables, Harrow, ten miles away. The inventor and his assistants are continuously at work improving the apparatus that will eventually give us sight as well as sound by wireless. The object to be transmitted is placed in front of a reflector lighted by banks of powerful lamps. The object is reflected through the lenses of the

revolving disc, and next goes through the slotted disc, which, revolving at high speed, interrupts the light reflected from the image, causing it to reach the light-sensitive cell in a series of flashes. Before reaching this cell, however, it has to pass through a spiral slot which is also rotating, giving a further sub-division. Each flash reaching the cell corresponds to a minute square of the image, and generates electrical impulses which are transmitted to the receiving apparatus, where these impulses control the light from a special type lamp placed behind an optical device similar to, and revolving exactly in step with, the transmitting machine. Thus a spot of light of varying intensity traverses a ground-glass screen, the light being bright at the high-lights and dim at the shadows. This spot of light traverses the screen so rapidly that, owing to the persistence of vision, the whole image appears instantaneously. —[Drawing Copyrighted in the United States and Canada.]



# Prehistoric Man in the Flesh: A Collector's Notes.

"IN SAVAGE AUSTRALIA." By KNUT DAHL.\*

WHEN Knut Dahl and his taxidermist, Ingel Holm, went to Arnhem Land in the middle eighteen-nineties, the thing the young collector sensed most surely was the antiquity of Australia. "For almost a million of years," he wrote in the book now for the first time rendered into English, "this vast island has preserved the main features of the primitive character peculiar to the plant and animal life of that distant age. Everything in it is 'old-fashioned'—it is as though it had stopped in a stage which the rest of the world has long passed. The tree ferns, the *Casuarinas* or tree-formed *equiseti*, the primitive conifers (the *Araucaria*), the old blue-green foliferous trees, in short, the entire plant world, is of an ancient type.

"And the animal world is no less archaic. It takes one back to distant eras in the evolution of animals, when the first mammals developed and still had much in common with birds and reptiles."

As to the aborigine, he was found to be between Neanderthal Man and the Cromagnon.

"Life among the savage Australians is fraught with a peculiar interest for the cultivated European. He there meets a living human type anatomically and culturally at a level which in the main represents the level of the earliest human societies known to archaeological science. But while the archaeologist must arrive laboriously at his conclusions by inference, in Australia we meet prehistoric man in the flesh."

Note certain characteristics of these people of amazing simplicity of life, remembering always the date of the observations. "Houses or permanent habitations are unknown. The earth is their bed and the heaven is their roof, as long as the dry season lasts. In the rainy season they resort to mountain caves or build a temporary shelter from barks and twigs. Free, unfettered, like herds of apes, they roam the gigantic forest of Arnhem Land. . . . In men as well as in women the faces often remind one of monkeys. . . . Men walk turning their toes out; women are almost always a little in-toed. . . . The big toe is very mobile, and smaller objects, such as stones, sticks, spear-shafts, etc., are easily lifted between the big and the second toe, and this toe-grip is almost invariably employed to pick up such objects. They do not stoop. The thumb often appears weak. In gripping round branches or sticks very often it is not used at all. In gripping or picking up smaller objects, some individuals do not use the points of thumb and forefinger, but they use the thumb and the side of the nearest joint of the forefinger, just as monkeys do."

The hair covering was noted as fairly luxuriant, and, in view of Dr. R. T. Gunther's theory that man lost his hair by involuntary "singeing" followed by selection (a theory pictured in *The Illustrated London News* of Aug. 14 last), it is interesting to quote: "The hair on the head is generally kept short by cutting or burning it." For, be it remarked at once, the aborigine, undeveloped though he might be, was familiar with fire and its value, and used a fire-drill akin to that of the Zulus, twirling his stick until the resultant wood-powder burst into a spark ready to be fanned into a flame for the "perpetually" burning torches carried by the women.

Other needs, other ingenuities.

Thirst, for example. "As soon as one got away from the lagoons and entered the forest plains and ridges, from which Hermit Hill arose, no water was to be found. The soil appeared everywhere to be only sand. The blacks, however, showed me how to obtain water. The small open plains, which were

a fraction lower than the surrounding forest, had probably contained some water during the rainy season. By stamping the ground they obtained an indication as to the probability of finding water within a reasonable depth. They would then dig about three feet into the sand, when after some time a little milky water would collect in the bottom of the hole."

Hunger was satisfied by the eating of yams and other wild-plant food and with the strangest assortment of meat—often in a state untouchable by the white—snake, bird, lizard, bandicoot, the mussel, turtle, crocodile, kangaroo, fish, insect larvæ, all were welcome.

Clothing did not call for labour; practically, it did not exist. There might be a tuft or two of hair and, on ceremonial occasions, designs in paint, but that sufficed—yet the native would burn many ant-hills to secure the brownish-red powder he wanted for his ornamentation—and with them, perhaps, a square mile of land!

The sole arm for the chase was the spear, the fighting weapon. "The shaft is commonly made from thin bamboo and is from two to three yards long. The head may simply be a piece of hard or

most remarkable feature. . . . No thrower, however skilful, can make the returning boomerang land so close to him that its return is of any practical importance. . . . When throwing at a definite target nobody can calculate on its return. And no native cares about the return. The main point is the way the boomerang behaves before striking its target.

"The most important thing is obviously the fact that it does not travel in a straight line towards the target. A spear, a club, etc., travels straight, and a man who is the object of one of these missiles has only to await the arrival of the weapon and calmly step aside to avoid it. But the boomerang travels along a curve, and the person thrown at does not know on what curve it will arrive. Only the thrower knows this curve and, aligning the missile in various ways, he may cause it to describe curves of great variety. . . . It is absolutely one of the most devilish missiles ever invented. If one attempts to avoid it, it appears to pursue one, and a chop from its heavy, sharp, and rapidly rotating blade is equivalent to the cut of a blunt sword. A well-placed hit may drive the horn of its sickle-shaped blade more than six inches into a man's flesh or between his ribs."

To go back to the Arnhem Land aborigine.

Professor Dahl knew him as both simple and treacherous—a combination calling for constant watchfulness—though anything, except hard work, could be had from him in exchange for tobacco. For the rest, he was dirty, lazy, cruel, a chatterer, a thief, a believer in sorcery, a slayer of the old and useless, a remorseless tribal fighter, a stoic when wounded or ill, a natural hunter—in other words, a primitive man.

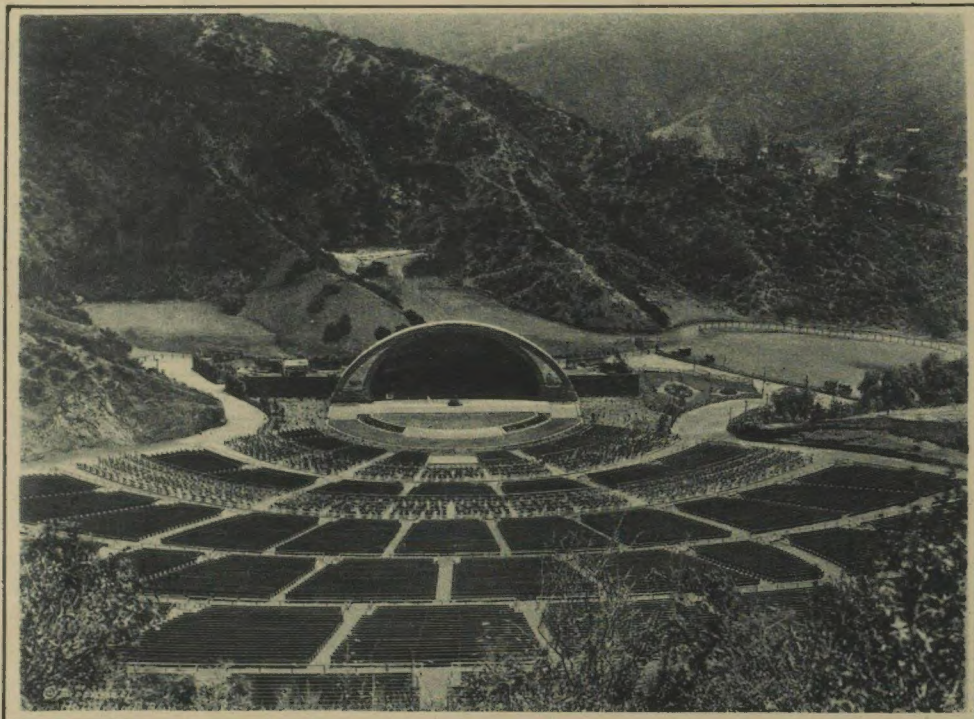
And, withal, a welcomer of old friends. Our author describes an occasion. "I found Tommy sitting quite still under the river bank, and on the opposite side of the rapid squatted an old man and a youngish woman, both emitting a wealth of heart-rending shrieks. I was now so far versed in native etiquette that I understood the concert to represent the customary tears of joy always shed on the meeting of a friend or relative after a long absence. . . . This custom . . . is found in most Australian tribes. . . . When applying the word *custom* I do so with some hesitation. I have indeed never been able to satisfy myself if the crying was only a ceremony, or if it really was the spontaneous expression of the passionate feelings of these primitive beings upon meeting someone

dear to them. I am, however, inclined towards the latter view; the tears indeed run so freely, and the howls sound genuine enough." Queer with those who slay carelessly and brutally when the stomach calls for filling, and have no hesitation in disposing of the aged: "One old woman, who was feeble and unable to provide for herself, and consequently was a burden to others, was very brutally killed. One of the other women simply cracked her skull with a solid stick."

Yet not so astonishing, perhaps, when it is recalled that Professor Dahl observed of certain tribes that the yam-gathering women "chop off the left forefinger at the second joint, in order, according to their own explanation, to make the hand more pointed and better suited for digging."

Here, having exhausted our space, we must leave "In Savage Australia," expressing wonder at the fact that so enthralling a work has waited some thirty years for publication in English. Fortunately, as the old tag has it, it is never too late to mend; and all may be recommended heartily to take the chance now offered. And it must be remarked that we have touched but one phase of Professor Dahl's volume. Man is far from being the only animal with which he deals. His journeyings were in search of zoological specimens, and very successful they were. How successful, how thrilling, the reader will judge when he is engrossed in their story and realises their hazards.

E. H. G.



HOLLYWOOD "BOWL": A GREAT OPEN-AIR AMPHITHEATRE IN CALIFORNIA, WHERE SIR HENRY WOOD HAS BEEN CONDUCTING CONCERTS.

This is a picture of the newly enlarged and greatly improved "Hollywood Bowl," the great outdoor amphitheatre at Hollywood, California, seating over 20,000 people. Sir Henry Wood recently conducted here a wonderful series of symphony concerts, "Under the Stars." The orchestra contains nearly a hundred performers, and these concerts are one of the attractions of Southern California during the summer season.

Photograph by Courtesy of George Brookwell, Hollywood, California.

fire-hardened wood, and the foot-long wooden head may be provided with a number of wooden barbs. In fish spears often two or three of these heads are lashed together in a bunch. The most perfect and also the most dangerous head is, however, the stone spear-point. . . . Lighter and shorter spears or throwing-arrows are also made from reeds provided with wooden points. Neither the spear nor the throwing-arrow is thrown directly with the hand, as they are too light and flimsy for this. The spear is thrown with a sword-shaped throwing-stick, provided at its end with a side spike for the hollow end of the spear. By means of this throwing-stick—generally termed *woomera*—the arm throwing the spear is, as it were, lengthened, and the spear is propelled with tremendous force, as with a sling."

There were, however, such devices as primitive dip nets for fish; poison for stupefying fish; the "sounding" of hollow trees for the *nundjala* (*conilurus hirsutus*); the beating of the water for turtle caught with the hands.

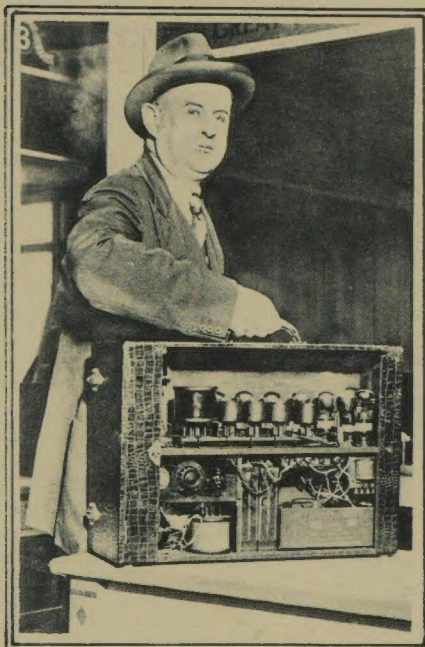
To which should be added the point that the boomerang was seen only in the hands of the natives of Western Australia, which Professor Dahl visited after he had left Arnhem Land. Some popular misconceptions of this are corrected. "It has generally been accepted that the main feature about the boomerang is just that capacity of returning to the thrower. But, to my mind, that is not its

\* "In Savage Australia." An Account of a Hunting and Collecting Expedition to Arnhem Land and Dampier Land. By Knut Dahl, Professor of Pisciculture at the Norwegian College of Agriculture, Oslo. With Photographs and Drawings by the Author, and a Foreword by Fridtjof Nansen. (Philip Allan and Co.; 21s. net.)

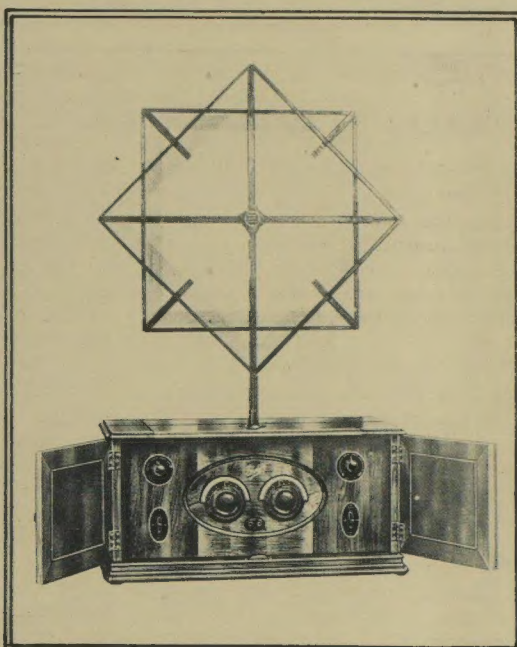


# NOVELTIES AT THE RADIO EXHIBITION: NEW WIRELESS DELIGHTS.

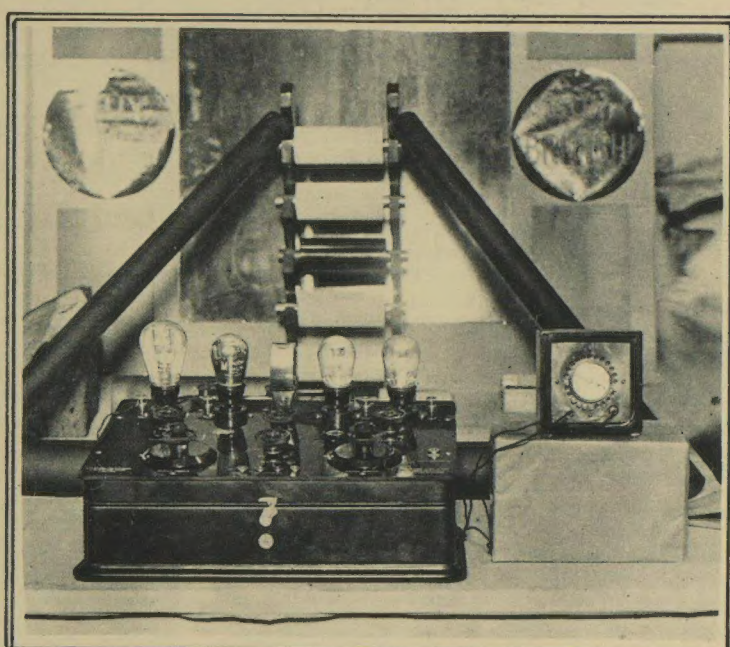
PHOTOGRAPHS BY L.N.A., SPORT AND GENERAL, AND PHOTOPRESS.



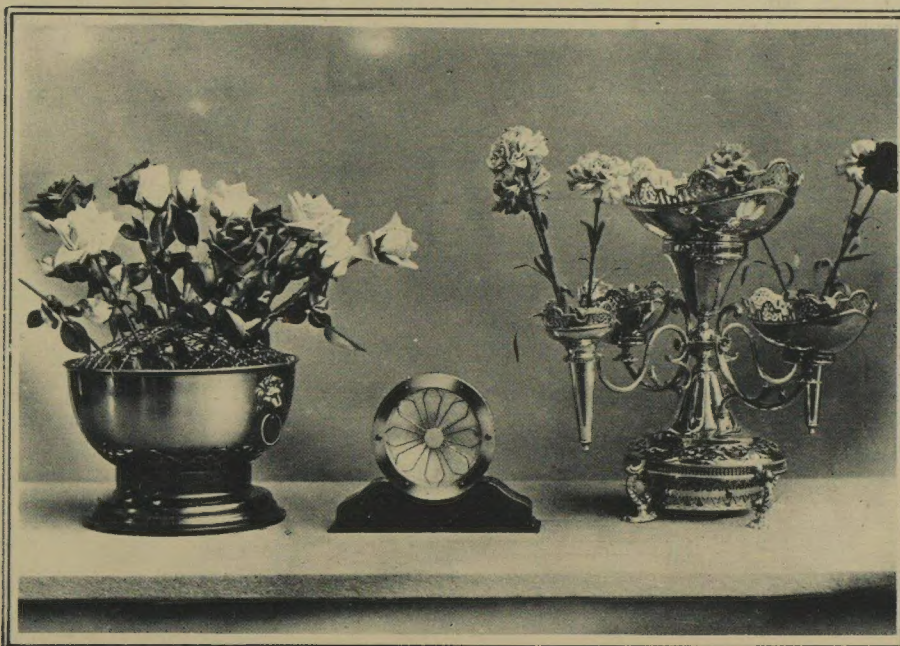
HANDY FOR TRAVEL: AN EIGHT-VALVE PORTABLE RECEIVING-SET IN A LEATHER CASE, CALLED THE "CHAKOPHONE."



FOR EASY SELECTION OF DISTANT STATIONS: THE BURNDEFT SEVEN-VALVE ETHODYNE DE LUXE, WITH ITS FRAME AERIAL (ABOVE).



AUTOMATICALLY SWITCHED ON AT ANY TIME REQUIRED BY SETTING THE CLOCK ATTACHED: A "PROGRAMME-SELECTOR" RECEIVING-SET EXHIBITED AT OLYMPIA.



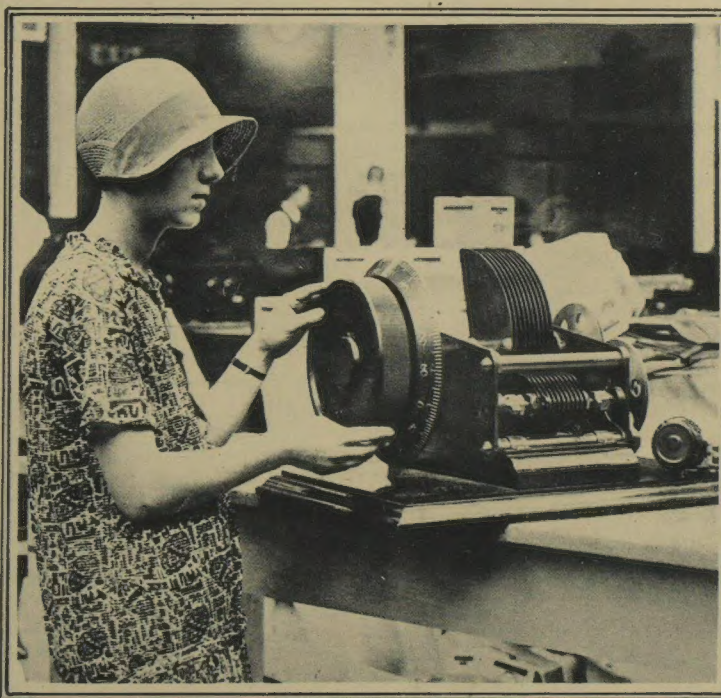
LOUD-SPEAKERS MADE IN THE FORM OF FLOWER-BOWLS OR VASES—THE SOUND PROCEEDING FROM THEIR BASES: A PLEASING CONTRAST TO THE EARLY MODELS IN TRUMPET FORM.



A PICTURE AS A LOUD-SPEAKER, SUSPENDED BY THE WIRES THAT CONNECT WITH THE RECEIVING-SET: A VARIETY OF SUBJECTS AVAILABLE—EACH FRAMED PICTURE SHOWN BEING A LOUD-SPEAKER.



THE "LAMP-SHADE" AERIAL: A NOVEL FORM FOR INDOORS, OR ATTACHABLE TO A CHIMNEY AS SHOWN IN THE SMALL MODEL.



TO OBTAIN FINE TUNING OF A RECEIVING-SET: A LARGE WORKING MODEL OF A SLOW-MOTION VARIABLE CONDENSER (ACTUAL SIZE AT RIGHT CORNER OF BASE).



A LAMP THAT CONTAINS A FOUR-VALVE WIRELESS RECEIVER AND A LOUD-SPEAKER: AN INGENIOUS COMBINATION.

We illustrate here some of the most fascinating of the many novel devices in broadcast receiving-sets which can be seen at the National Radio Exhibition at Olympia. They represent not only increased technical efficiency, but improvements on the artistic side of the apparatus and simplifications in its use. The present Exhibition, which is the fifth of the series, is much bigger than any of its predecessors, and includes over 260 stands. It is just thirty years since Senator Marconi (in 1896) came to England and submitted his invention to the Post Office. Since that date the science of wireless transmission has so expanded that,

in this country alone, listeners are numbered in tens of millions. This year is also the twenty-fifth anniversary of the first signal sent from British shores across the Atlantic. To quote the catalogue: "A wireless set in the house may now be regarded as a domestic necessity to keep the home in contact with the outside world—to amuse, educate, and elevate." The show includes "sets with simplified tuning control, sets which can be linked to the house electric supply, thus doing away with batteries and accumulators, sets which, with suitable loud-speakers, reproduce so perfectly as to be practically as good as the original."



## BOOKS OF THE DAY.

MR. JOHN  
GALSWORTHY

continues to "embalm" the upper middle classes, even unto the third and fourth generation of the Forsyte family. By this time he has produced a collection of lineal and collateral "mummies," from "Superior Dosset" down to the "eleventh baronet," almost rivalling in number those of the Pharaohs from the Valley of Kings. For my part, I find them even more interesting than Tutankhamen and his kind, for they are "alive and kicking" and their doings are closer to my own experience.

It is sometimes a little difficult to remember the ramifications of the Forsyte pedigree, even if one has climbed, as I have, all about the family tree in the earlier books of the "Saga." Just as in real life, when suddenly confronted with a seldom-encountered cousin, one may enquire affectionately for Aunt Matilda, who passed away fourteen years ago, similarly, in these novels built on the clan system, one is apt to forget events of family history on the re-entrance of old characters. An interesting examination paper might be set (on the lines of Calverley's "Pickwick" questionnaire) regarding the Forsyte genealogy. What relation, for example, was "very young Nicholas" to Mrs. Val Dartie?

I had to put one or two such questions to myself in reading Mr. Galsworthy's new novel, "THE SILVER SPOON" (Heinemann; 7s. 6d. net). I had to ask, for instance, whether Annette Forsyte (the second wife of Soames of that ilk) was the mother of Fleur Mont, his married daughter. In spite of allusions to Fleur's French blood, I was not sure until the day of the libel action, when Annette, dressing for the court, says to Soames: "I shall not try to be younger than my daughter." Annette is kept almost entirely in the background in this book, and, while Fleur has constant visits from her father, she has very little to do with her mother.

A novelist must impose on himself a severe strain in consistency when he essays to record the history of a clan—the long and complex annals of the rich. It cannot be easy, even for Mr. Galsworthy himself, to remember exactly what sort of a person each Forsyte has been on previous appearances. Our old friend Soames, the retired solicitor and wealthy picture-collector, has softened with the years. In the days of his first unhappy marriage with Irene, I regarded him rather as the villain of the piece. He was a cold, hard man, distinctly unsympathetic. Now he is old, although he remains abrupt and combative, he has become quite likable as the devoted father. I do not suggest that this change is inconsistent, for a man does mellow with age, like wine.

"The Silver Spoon" is the second volume of a trilogy which began with "The White Monkey," and that book, in turn, was a sequel to "The Forsyte Saga." The title of the new story is symbolic of both the two distinct lines of interest, one social and the other political. Fleur's vicissitudes as a "climber" in Society, ambitious to form a *salon*, but defeated socially by a better-born young woman over whom she had won a legal victory, show the dangers that may beset a girl born "with a silver spoon in her mouth."

The adventures of Michael, her husband, transferred from publishing to Parliament, and sponsoring a new policy of imperial emigration on the grand scale as a cure for unemployment and failing trade, introduce a political application of the phrase—"England with the silver spoon in her mouth and no longer the teeth to hold it there, or the will to part with it." Again: "Was the English 'will to live' as strong as ever; or had they all become so spoiled, so sensitive to life, that they had weakened on it? Had they sucked their silver spoon so long that, threatened with a spoon of bone, they preferred to get down from table?"

Mr. Galsworthy gives us an inimitable picture of post-war London life, full of clear-cut incident, and vivid with humour and satire. His dialogue is as natural as ever, and one has the impression, all through, of meeting actual men and women, not mere creatures of imagination. In the character of Michael Mont—so kind-hearted and humorous, and so genuinely anxious to do his best both for lame dogs and the country at large—the author seems to express that more tolerant view of human nature which has been noted in his latest and "last" play—"Escape."

With a third volume of the trilogy in view, one is left wondering how Mr. Galsworthy will gather up the threads again, and what pattern he will weave. He has left several "loose ends." Fleur, to recover from her social *débâcle*, has started on a world tour with her father. She has shown some jealousy of a philanthropic young woman who has attracted Michael's interest in the East End, and there are hints of "incompatibility." Michael remains in London, still nursing his political hopes, and our last glimpse of him is in the nursery, watching his baby son, "the eleventh baronet," spilling his supper with a silver spoon.

From a novel that touches on our social problems it may not be inappropriate to turn to a little book that discusses frankly one of the most urgent of all—"THE CALL OF THE MOTHER." By the Lady Emily Lutyens (Methuen; 2s. net). This is an earnest study of motherhood as it is and as it might be. The author points out the dangers arising from the fact that "to-day the superior elements in the population are virtually stationary or actually declining in numbers, while the mediocre and inferior elements are rapidly increasing." We are in some danger of racial suicide. The book strikes me as a clever mixture of practicality and idealism, of eugenics and Catholicism, and it concludes with a quotation from "a Great Master" of "occult science."

The other books on my list this week fall mainly into two groups—poetry and art. Leading the van is a book of verse by a famous general—"NOW AND THEN." By Ian Hamilton. With an Etched Frontispiece by William Strang (Methuen; 7s. 6d. net). Sir Ian's muse ranges over many moods—from thoughts of war and travel, religion and philosophy, to memories of the fair sex in the whimsical manner of Præd. He divides his book chronologically, into three Parts—I., 1911-13; II., 1883-5; and III., Since 1923—and I take it these are the years when the poems were written, not of the events to which they refer, for one in the 1911-13 period describes scenes

Emily Brontë, Maurice Hewlett, Edward Thomas, and Walter de la Mare. The popularity of this attractive series affords encouraging evidence, I think, that "poor old poetry" has not altogether passed hence. It may even lead some incautious modernists to read "Thyrsis" and "The Scholar Gipsy."

Talking of Matthew Arnold, I do not notice any mention of his "Empedocles on Etna" in Mr. Lascelles Abercrombie's monograph, "ROMANTICISM" (Martin Secker; 6s. net), where much space is devoted to that philosopher and to translations of his poetic fragments. Mr. Abercrombie thinks it possible "that Empedocles should be regarded as the chief poetic representative of an early Romantic Movement."

The object of this little book is to explain what "romanticism" means, and I am bound to say that, though I really wanted to know, I found the explanation a little elusive. Mr. Abercrombie prefers to define by examples, and, when he does come to grips with a definition, the result is somewhat vague—"a tendency away from actuality," or, "romanticism defies the actual and substitutes for it the desire of the imagination"; again, "it is always some reliance on, or some prejudice favouring, the life of inner experience," and "romanticism is a humor, an attitude of mind, a habit of experience."

More interesting, I think, are Mr. Abercrombie's incidental criticisms of particular poets, notably Shakespeare, Milton, Shelley, Wordsworth, Coleridge, and Blake. He maintains that Shakespeare, apart from a youthful romantic phase "is, in the whole effect of his plays, as perfectly the dramatist of classicism as Sophocles himself." The common assumption of an antithesis between romanticism and classicism he considers "wholly improper," and "the true antithesis is between romanticism and realism." Mr. Abercrombie has a curious mannerism in the spelling of past tenses and participles, which I have never met elsewhere except in Tennyson. A final "ed" is replaced by "t," as in "lookt," "pickt," "reproacht," and "distinguisht."

Romanticism, he thinks, may express itself not only in literature, but in sculpture and painting. "Consider, for example, a landscape: emotions of peace, or majesty, or wildness may be provoked by it, and the technique of painting is capable of their expression. . . . The result will be romantic." He instances the work of Turner and Claude, and this brings me to a little book entitled "CLAUDE LORRAIN AND MODERN ART." The Rede Lecture for 1926. By A. M. Hind. Illustrated (Cambridge University Press; 2s. 6d. net). The author attacks Ruskin for "blinding the English public" to the great qualities of that painter. "Claude," we read, "was a naturalist at heart, driven by the classical conventions of his period," and "in the treatment of diffused sunshine he was the great forerunner of the nineteenth century."

Another great French painter who owed much to the inspiration of Claude, is the subject of a new volume in Masters of Modern Art—"COROT." By Marc Lafargue. Translated by Lindsay Wellington. With forty illustrations (John Lane—The Bodley Head; 5s. net). While written in a spirit of eulogy, the book contains some acute criticism. "What a difference between Corot and Millet! The former painted delightful eclogues: the latter sombre bucolics." Corot "is the most Virgilian of the Masters." Summing up, M. Lafargue says: "Might Corot and Claude be compared? Lorrain's genius . . . is the incomparable point of perfection to which the art of French landscape has attained. Poussin and Lorrain are as gods who paint. If Corot has not painted as a god, yet he often does so as a mortal inspired by gods."

The educational value of art and craftsmanship is well illustrated in "WOODCUTS." By Members of Bemburgh School. Edited with an Introduction by J. Howard Whitehouse, Warden. (Cambridge University Press; 10s. 6d. net.) Mr. Whitehouse believes in giving free play to a boy's interests and hobbies, and a place of honour in the curriculum to manual activities. "It is not," he says, "that we want a boy to cut wood-blocks in order to get his living when a man as a wood-engraver, any more than we desire a boy who loves flowers and creates a beautiful garden to become a professional gardener." But such work gives him "enlarged powers of appreciation of nature, architecture, the poetry of the world around us." The woodcuts seem to me remarkably good for schoolboy efforts, especially those by J. Brandon-Jones. I believe I knew him when he was about the age of "the eleventh baronet," but had not yet evinced hereditary artistic proclivities.

C. E. B.



THE HOME OF HAPSBURG EXILES IN SPAIN: THE HOUSE AT LEQUITTIO, NEAR SAN SEBASTIAN, OCCUPIED BY THE WIDOWED EX-EMPRESS ZITA OF AUSTRIA-HUNGARY AND HER EIGHT CHILDREN.

Photograph by Keystone. (See opposite Page.)

of the author's early childhood. It will comfort nervous folk to know that even a famous general may, as a small boy, have been afraid of the dark—

Yet—suppose—beneath the bed  
A wolf lay listening to my tread.

There are few, if any, references to the war, but one seems to catch an echo of it in the lines describing how Ulysses prevented a retreat of the Greek host from Troy—

When the High Command  
Said "All's lost—away—  
Doomed are all who stay  
In this blood-soaked land."

An allusion to the tale of Troy occurs also, among other extracts from Greek literature, in a little book of selections from the most eminent of classical verse translators—Prof. Gilbert Murray. It is an addition to Messrs. Ernest Benn's sixpenny paper-covered booklets called "THE AUGUSTAN BOOKS OF MODERN POETRY." The other five poets represented in the new set are: Matthew Arnold,



# INCLUDING HUNGARY'S "FUTURE KING": AUSTRIAN ROYAL EXILES IN SPAIN.



IN THE PRIVATE CHAPEL OF THEIR HOME AT LEQUITTIO: THREE OF THE EX-EMPRESS ZITA'S SONS AS "CHOIR BOYS."



OUT FOR A WALK AT LEQUITTIO: (L. TO R.) THE ARCHDUKES KARL LUDWIG AND RUDOLPH, AND THE ARCHDUCHESSES CHARLOTTE AND ELIZABETH CHARLOTTE.



ADDRESSED IN THE FAMILY AS "YOUR MAJESTY": THE ARCHDUKE OTTO, THE ELDEST, PHOTOGRAPHING HIS YOUNGER BROTHERS AND SISTERS ON THE TERRACE AT LEQUITTIO.



WITH HER YOUNGEST CHILD BORN AFTER HER HUSBAND'S DEATH IN EXILE: THE EX-EMPRESS ZITA OF AUSTRIA-HUNGARY AND THE ARCHDUCHESS ELIZABETH CHARLOTTE.



KNOWN TO HUNGARIAN MONARCHISTS AS "KING OTTO": THE ARCHDUKE OTTO (CENTRE) WITH HIS BROTHERS, THE ARCHDUKES ROBERT (LEFT) AND FELIX (RIGHT), IN THE GROUNDS OF THEIR HOME.

The ex-Empress Zita, widow of the late ex-Emperor Karl of Austria-Hungary, who died in exile at Madeira, has been living for some years in quiet retirement at the little fishing-town of Lequittio, near San Sebastian, in Spain, devoting herself to the upbringing of her eight children. The eldest, the Archduke Otto, who is now fourteen, is regarded by monarchists as the future King of Hungary, and even in the family circle, it is said, he is addressed as "Your Majesty." It is reported, too, that, as a little boy, he has been encouraged to play with

toy armies, and has generally been trained in the ideas of a potential monarch. He has not, however, been spoiled by luxurious living, for the household is said to be in straitened circumstances. The other seven children, in order of age, are the Archduchess Adelaide, the Archdukes Robert, Felix, Karl Ludwig, and Rudolph, and the Archduchesses Charlotte and Elizabeth Charlotte. The youngest was born after her father's death. An illustrated article describing the family life of the exiles at Lequittio appeared in our issue of February 28, 1925.



# THE LARGEST SUNDIAL IN THE WORLD:

## A GREAT ASTRONOMICAL BASE LINE AT THE ANCIENT RUINED MAYA CITY OF COPAN.

By THOMAS GANN, F.R.G.S., F.R.A.I.

THE ancient Maya city of Copan, situated in the north of the present Republic of Spanish Honduras, close to the Guatemala frontier, is the southernmost, and one of the oldest and longest-occupied, cities of the Maya Old Empire, which flourished, approximately, from the first century B.C. to the sixth century A.D. Why Copan, one of the most important cities, should have formed practically the southern boundary of the Maya Old Empire, it is difficult to imagine, but it has recently been suggested that, south of this, the Maya would have entered the earthquake zone, for which their peculiar style of architecture was totally unsuited.

The Copan River runs immediately to the south of the ruins, and, in changing its course, has destroyed a considerable portion of the main group, leaving a clear section through the acropolis, standing up perpendicularly from the river to a height of 114 ft., and forming the largest-known archaeological section in the world.

The manner in which the river, in altering its bed, has cut straight through the solid structure of the acropolis, almost as one cuts a cake in two with a knife, is very remarkable. At the very bottom of the section, on the river level, and over 100 ft. beneath the present top of the acropolis, are the walls of the rooms which formed the original building over which it was constructed; and strewn all along the river bed, for a great distance down stream, are squared stones of all sizes, washed out of the ruins.

The main group, or acropolis, is an immense complicated mass of courts, plazas, pyramidal structures and stairways, which, during the four hundred years' occupancy of the city, were added to, enlarged, and made more spectacular, till the original building can only be observed in the section cut by the river, 114 ft. below the present level of the top of the structure. Numbers of exquisitely sculptured stone monoliths and altars are scattered throughout the ruins, upon which are depicted figures of priests and rulers, of heroic size, with elaborately decorated vestments, head-dresses, and ornaments. Upon nearly every monument and some of the stairways are found hieroglyphic inscriptions, most of which deal with time counts, and give the dates in the Maya calendar at which the various structures were erected.

In addition to these, however, there are a number of hieroglyphics, hitherto undeciphered, which deal probably with historical events, as wars, dynastic changes, floods, pestilences, and so forth. Copan, in fact, presents the same disappointing problem as do other Old Empire Maya cities. They give so much, yet withhold so much more; for, though we have the perfect skeleton of Maya history for nearly two thousand years, we are unable to clothe the bare bones of dates with the living flesh of historical events. It is very much as if a history of England from the Roman invasion were inscribed on a series of monoliths, the dates written in modern English, historical events in early Anglo-Saxon, and presented to a modern schoolboy to study. Around the main group are numbers of smaller groups, almost covering the entire floor of the valley.

Situated upon two hill-tops, one almost due east, the other almost due west of the ancient city, are two stone monoliths, now

both fallen and broken, the eastern known as Stela 12, the western as Stela 10. Both stelæ record Maya Initial Series dates, that upon Stela 10 reading "9.10.19.13.0, 3 Ahau, 8 Yaxkin," or Sept. 6,

two dates, which include between them the date on Stela 10.

Dr. Spinden believes that these two stelæ form a gigantic sundial, the largest in the world, no less than four-and-a-half miles across; and that the sun, as viewed from the eastern stela, set behind the western stela every year upon a date which the Maya regarded as the beginning of their agricultural year. At first this date corresponded to April 5 of our year, but later, when the movable Maya New Year's Day, called "O Pop," fell upon April 9, the western stela was moved slightly to the north, so that the sun set behind it on April 9, instead of on April 5.

The autumn date, upon which the sun in its passage south set exactly behind Stela 10, in the April 5 position of the stela, was Sept. 6, and, in the April 9 position, Sept. 2. These two dates are of enormous importance, and are recorded repeatedly on monoliths and stairways in the ruins of the city, which are situated about midway along the imaginary line joining these two hill-top stelæ.

On Stela A, in the ancient city, is recorded the Initial Series date, 9.14.19.8.0, 12 Ahau, 8 Cumhu, or April 5, 471 A.D. On Altar U, a number of dates are found; the first of these, 3 Caban O Pop, can be referred to the Initial Series 9.15.9.10.17, 3 Caban, O Pop, or April 9, 481 A.D. This date is of immense importance, as O Pop is the Maya New Year's Day, and here it is recorded as falling upon the first day of the agricultural year.

The Maya year contained 365 days and no Leap Year; consequently, the day O Pop, with which it began, fell gradually behind one day in every four years, till, in the slow revolution of the wheel of time, it again occupied both the first position of the agricultural and the first position of the civil year, or, in other words, was "set in order."

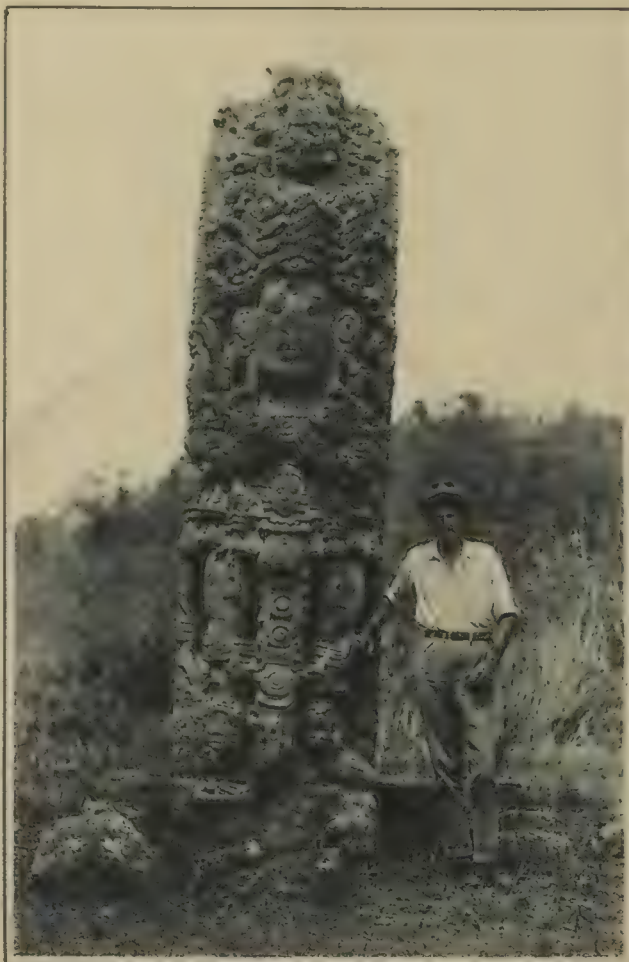
A second date on this altar is 9.16.12.15.17, 6 Caban, 10 Mol—Sept 2, 503 A.D., the date, it will be noticed, on which the sun sets in the same position as on April 9. Other dates recorded on this altar are: 9.15.8.10.12, 2 Eb, O Pop, April 9, 480; 9.15.9.0.2, 9 Ek, 10 Mol, Sept. 6, 480; 9.15.9.10.17, 3 Caban, O Pop, April 9, 481; 9.16.12.5.17, 6 Caban, 10 Mol, Sept 2, 503. Here two successive New Year's Days are given: 2 Eb, O Pop, April 9, 480 A.D., and 3 Caban, O Pop, April 9, 481 A.D.

The date 6 Caban, 10 Mol, was evidently of surpassing importance at Copan, as it is recorded over and over again on stelæ, altars, and stairways. In four cases where this date occurs, the monuments are decorated with two rows of men, seated on hieroglyphics, each looking towards this date, inscribed upon the stone between them.

It is Spinden's opinion that the rows of men here depicted represent an astronomical congress, held at Copan on 9.16.12.5.17, 6 Caban, 10 Mol, or Sept. 2, 503 A.D., in connection with the setting of Pop in order, and the alteration of the astronomical base line between the two hill stelæ, by shifting the western stela slightly to the north, so that the sun might set behind it on April 9 and Sept. 2, instead of upon April 5 and Sept. 6.

These astronomer-priests are represented as seated upon hieroglyphics, a few of which are recognisable, and which may represent

(Continued on page 472.)



WITH ONE OF HIS REMARKABLE MAYA DISCOVERIES IN SPANISH HONDURAS: DR. THOMAS GANN BESIDE A WONDERFULLY CARVED STELA FROM THE COURT OF THE STELÆ AT COPAN.

392 A.D. (All dates of our era will be given according to Spinden's correlation, though this can no longer be accepted in its entirety.) Stela 12 records



RECORDING THE DATE OF A MAYA ASTRONOMICAL CONGRESS IN 503 A.D.: AN ALTAR AMONG THE RUINS OF COPAN, IN SPANISH HONDURAS.

On this altar is recorded the date 6 Caban 10 Mol, or September 2, 503 A.D., the date of the astronomical congress. The anthropomorphic figure to the left has a Caban glyph marked on his animal face, with the coefficient 6 on the headdress, while he holds in his outstretched left hand the hieroglyphic for 10 Mol. The right-hand figure similarly records the date 8 Caban, 10 Mol, exactly one Katun, or twenty-year period, before 6 Caban, 10 Mol. This right-hand figure sits on a glyph meaning "the end of a Katun," and it is only reasonable to suppose that the meaning of the glyph upon which the left-hand figure sits, hitherto unknown, signifies "the beginning of a Katun."



## THE WORLD'S LARGEST SUNDIAL—4½ MILES ACROSS: MAYA STELÆ.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY DR. THOMAS GANN, F.R.G.S., F.R.A.I.



## HOW THE MAYA FIXED THE BEGINNING OF THEIR AGRICULTURAL YEAR: TWO MONOLITHS (OR STELÆ) ON HILL-TOPS EAST AND WEST OF COPAN, AND 4½ MILES APART, BELIEVED TO FORM A GIGANTIC SUNDIAL.

Recent discoveries in the ruined Maya city of Copan have definitely proved that the method of counting the passage of time was of a highly accurate nature. The inhabitants of the city had in reality a form of gigantic sundial for obtaining the necessary data by taking observations from an eastern hill-top to a pillar of stone or stela, erected on a prominent western hill approximately four-and-a-half miles away across the valley in which lay the city. Clear evidence has been found, as described by Dr. Gann in his article on the opposite page, that a correction

was made at some date after the western stela had first been set up, by the fact that the column was moved from its original position in the centre of the stone base-block to another position further to the north. The correction was made when the movable New Year's Day fell on the same date as the commencement of the Maya agricultural year. In the first place, the sun set directly behind the western stela on April 9 and September 2, but after the removal the dates were altered to April 5 and September 6.—[Drawing Copyrighted in the United States and Canada.]



# WONDERFUL DISCOVERIES AMONG MAYA RUINS:

PHOTOGRAPHS BY DR. THOMAS GANN, F.R.G.S., F.R.A.I. (SEE HIS



1. WITH PART OF A PROCESSION OF ASTRONOMER PRIESTS CARVED ON THE SIDE: A REMARKABLE MAYA ALTAR.



2. RECORDING A CONGRESS OF ASTRONOMER PRIESTS (SEATED ON HIEROGLYPHS EACH SIDE OF THE DATE) ON SEPTEMBER 2, 503 A.D.: A MAYA ALTAR FRONT AT COPAN.



3. SHOWING A CONTINUATION OF THE PROCESSION OF ASTRONOMER PRIESTS: ANOTHER SIDE OF THE MAYA ALTAR FOUND AT COPAN, IN SPANISH HONDURAS.



4. CARVED WITH A FIGURE OF A RULER (SEEN IN PROFILE ON LEFT) AND A DATE CORRESPONDING TO APRIL 5, 471: A STELA AT COPAN (SHOWING DR. GANN ON LEFT).



5. WITH A BEAUTIFUL EXAMPLE OF ANCIENT MAYA SCULPTURE: DR. THOMAS GANN STANDING BESIDE AN ELABORATELY CARVED STELA AT COPAN, REPRESENTING A HUMAN FIGURE.

# RECORDS OF AN ASTRONOMICAL CONGRESS IN 503 A.D.

ARTICLE ON PAGE 450, AND THE DRAWING ON THE PAGE OPPOSITE.)



6. CARVED WITH THE CONVENTIONALISED SERPENT'S HEAD: THE FRONT OF THE MOST IMPORTANT ALTAR FOUND AMONG THE MAYA RUINS AT COPAN, THE BACK OF WHICH (SHOWN BELOW IN ILLUSTRATION NO. 7) IS COVERED WITH HIEROGLYPHS REPRESENTING DATES IN MAYA CHRONOLOGY.



7. COVERED WITH HIEROGLYPHS REPRESENTING DATES, INCLUDING THAT OF A MAYA ASTRONOMICAL CONGRESS AT COPAN ON SEPTEMBER 2, 503 A.D. (SHOWN IN THE FIRST TWO GLYPHS FROM LEFT TO RIGHT): THE BACK OF THE MOST IMPORTANT ALTAR, WHOSE FRONT IS SEEN ABOVE IN ILLUSTRATION NO. 6.

These very interesting photographs illustrate the article on page 450 by Dr. Thomas Gann, whose remarkable discoveries in Central America have thrown so much light on the ancient civilisation of the Maya. The latest results of his explorations will be given in his forthcoming book, "Under the Green Rays," which Messrs. Cassell have arranged to publish this month. A record of earlier discoveries is to be found in his previous books—"Mystery Cities; Exploration and Adventure in Lubaantun," and "In An Unknown Land," both issued by Messrs. Gerald Duckworth and Co. Regarding three of the above photographs (Nos. 2, 4, and 7), Dr. Gann supplies fuller details, as follows: "(2) This shows the front of an altar at the Copan ruins, recording the date, 6 Caban, 10 Mol, referable to the Initial Series 9, 16, 12, 15, 17, or September 2, 503 A.D. On this date was held the congress of astronomer priests at the city, seen seated on hieroglyphics on each side of the date. (4) A stela showing the figure of a ruler, in profile. On the side is the Initial Series date, 9 14, 19, 8, 0,

12 Ahau, 8 Cumhu—April 5, 471 A.D., recording the commencement of the Maya agricultural year before the change was made." (7) "The back of the most important altar in Copan, covered with hieroglyphics. The first two glyphs, from left to right, are 6 Caban, 10 Mol, referable to the Initial Series 9, 16, 12, 15, 17—September 2, 503 A.D., the date of the astronomical congress at Copan, and also the day upon which the sun set behind the western stela on its return southwards, corresponding to April 9 in the spring. The third glyph in the fifth column is 2 Eb, and the third glyph in the sixth column is 0 Pop, referable to the Initial Series 9, 15, 8, 10, 12, or April 9, 480 A.D. This date is of the utmost importance, as 0 Pop, the Maya shifting New Year's Day, is here shown as falling upon the first day of the agricultural year, i.e., April 9. Upon it are recorded both the old dates of the setting of the sun behind the western marker, i.e., April 5 and September 6, and the new dates after the setting of Pop in order, and the shifting of the western stela, i.e., April 9 and September 2."



# The World of the Theatre.

## PETTICOAT GOVERNMENT IN SERIOUS DRAMA.—"TIP-TOES."

IF women stayed away from the theatre, most of our so-called serious dramatists would either have to stop writing or find a new kind of interest for their plays. The disproportion of women to men among our regular theatre patrons has been emphasised again and again, yet, if we turn to our

score of useful things; but how few have a genuine passion for the theatre?

There is one common plank where all men can stand. They all love a fight, and believe in playing the game. They may have different codes, but the sense of honour is the same thing for a savage as it is for a dean. It is not the leather ball on the football field, but the contest, which grips. It is the overcoming of the handicap on the golf-course, the wrestling with the perverse tricks of the engine under the bonnet—the energy of conflict which matters. It occupies both brain and hand in a healthy endeavour. Drama should be for the people. It should give the people what it wants, but what they want is what they need. The public wants conflict, a healthy exercise of its brain. It wants the same drama of the football field on the stage. Are we to say that men are incapable of interest in any other conflict except that of muscle and brawn?

What do our theatres and modern novels offer? Heroism, duty, sacrifice? Does the average playwright ever create a hero like Brutus? "This was a man." Does he live to fight cleanly for an ideal; does he think and act normally; is his conduct something to inspire? The public wants a vision of triumphing humanity. It gets on its stage and in its novels men whose sole business

is to minister to the neurasthenic sensations of two or more women. The only conflict is with the jaded nerves. Adultery is a stock theme. The broad and universal rules of honour and right, the passionate zeal for noble ideals, is displaced by the new gospel from Vienna. The petticoat which Fashion has discarded piquantly enough dominates the theatre. Virile emotion has gone to seed in complexes. We are morbidly engrossed in neuroses. The simple dignity of noble living is neglected for joyless debauches never representative of humanity. Little wonder men are sick of it! To attempt an explanation why women condone it is fortunately proscribed by space.

"The Queen was in the Parlour" introduced us to a heroine who had gulped draughts of "undiluted love." At Barnes, "The Joyful Path" leads through Bohemia with a backboneless prig tied to an immoral and vulgar foreigner. How different from that moving adaptation by Michael Hogan of "The Idiot," where the hero was so nobly conceived! At

the Everyman, Miss Royde-Smith has given us a psychological melodrama intellectually honest and well written, dealing with an illicit romance without poisoning the atmosphere. When men touch the theme, too often they pass it through an epigram factory, and with clever insincerities persuade us we are listening to a witty play, while their web of *liaisons* is cynically spun because they have no faith in the glory of the human spirit.

To find vigour and life in the theatre we must go to the lighter entertainments. The Co-Optimists have a sunshine programme which would extract smiles from a cucumber; and at the Winter Garden the new musical comedy, "Tip-Toes," bubbles with humour and vitality. We have left the insipidities and tepid sentimentalities far behind. The Americans showed us what energy, slickness, and "pep" can do. This performance never flags. Miss Dorothy Dickson can not only dance and sing, but she can



MARY PICKFORD IN A NEW FILM OF ADVENTURES AT A BABY FARM: A SCENE IN "HUMAN SPARROWS," AT THE MARBLE ARCH PAVILION. "Human Sparrows," from a story by Winifred Dunn, was produced recently at the Marble Arch Pavilion. The scene is laid at a baby farm where "Mama Mollie" (Miss Mary Pickford) mothers the younger children and protects them from the cruelty of Grimes, the baby-farmer. Eventually she leads them through a swamp, which is infested with alligators, to escape from Grimes.

cricket and football fields, we see men flocking in thousands through the turnstiles. It is little use dismissing the phenomenon with the remark that only women care about art, and that as a people we are too interested in athletics to care about the theatre. The reasons lie much deeper, for the crowd that gathers at Stamford Bridge did not always ignore the playhouse. You may still meet them in the Old Vic, or at the Lyceum. They still queue up for a good stiff melodrama or detective play. Was not the Elizabethan groundling one of our football enthusiasts?

It is not altogether a question of expense, though the high price of seats and the attendant costs of money, time, and effort make the man living in suburban London think twice before he ventures on the journey up West; but the fact is that it does not attract him. His wife and daughters do not jib, and our young women will hurry from the city business houses and sit like patience on a folding stool for the doors to open. But why aren't the men there too? Nor is it purely a question of intellectual capacity. We explain that men after a strenuous day's work desire relaxation, and have no energy to give to a play making fresh demands on their minds. This is disproved by the success of Shaw and Galsworthy. The audience at the Ambassadors is not predominantly feminine. Again, do not our modern women take an equally active share in the business affairs of everyday life? There are so many men with claims to culture who take an interest in music and art who never go to the theatre. They will patronise the "Proms" and do the galleries, subscribe to the libraries, attend lectures, but never go to the theatre. The reason is the same for which they rarely read modern novels. They enjoy the great Victorians, or find the *belles lettres* of the recent publications interesting; but not all the king's horses can draw them into the theatres of Shaftesbury Avenue. There is more fun in tinkering with a car or driving a ball with a golf-stick. Now here we embrace the extreme poles—men with culture and leisure, and with an intellectual interest in life, and men whose work is so arduous and whose intellectual equipment is meagre; men capable of activity, though their energies have run to waste by excessive labour; and men who apparently have not been made so that they can respond to the beauty summoned by art. But though men differ widely in their tastes, they agree, speaking broadly, in their verdict on the theatre. Some prefer the study, some the motor-car and the golf-course, some the football field. Some may find pleasures in all these distractions. Some choose to work on committees, to absorb themselves in politics, to do a



A DELIGHTFUL NEW ITEM IN THE REVISED VERSION OF "R.S.V.P." AT THE VAUDEVILLE: MISS MIMI CRAWFORD AS CHRISTOPHER ROBIN IN "WHEN WE WERE VERY YOUNG."

One of the new items in the revised version of "R.S.V.P.", the revue at the Vaudeville Theatre, is founded on the popular collection of poems, entitled "When We Were Very Young," by A. A. Milne and H. Fraser-Simson. Miss Mimi Crawford makes a charming boy.

Photograph by Stage Photo Co.

act (do we not remember her in "The Ringer"?) her performance is a sheer delight. Mr. Laddie Cliff and Mr. John Kirby keep the pot of laughter always boiling, and Mr. Allen Kearns is a hero worth the name. The book is good—an intelligent story full of good lines—the music is good, for the tunes stick, with their melodious refrains, to set time to your homeward dancing steps; the girls are pretty and clever; the scenes and costumes are in excellent taste; and the rippling fun is like a tonic. At any rate, here we can get the right mental attitude. Better a jolly musical comedy like this, which a football crowd would enjoy, than those other comedies of human existence evoking only bitter laughter; those serious plays with views or convictions, which petticoat preference imposes on us.

It is because I believe in the theatre that I want to see it patronised by men as well as women. Mr. Shaw has said somewhere there can be no new drama without a new philosophy. Most of our dramatists have so little to say. They believe in nothing. Without faith, man becomes nothing more than coagulated dust. He has no significance. Drama of this sort must sink into the vortex of stage passions and manufactured situations. This preoccupation with "mollusc souls," this endless procession of plays peopled by neurasthenic men and erotic women, this fibreless drama, is not art, nor life, nor reality. At the Winter Garden you can share the joyous animation which is the privilege of youth; you can laugh heartily, and cut out the dark side of things. You can strike a truce with Time for three hours, and come away in a jolly, hearty mood, and I would not be like the poor Indian, and throw that pearl away, for all your comedies of the Seventh Commandment. G. F. H.



MR. ROBERT HALE AS A COMIC CONJURER: A TIME-HONOURED TRICK IN THE NEW VERSION OF "R.S.V.P." THE VAUDEVILLE REVUE.—[Photograph by Stage Photo Co.]



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY LAFAYETTE, VANDYK, PHOTOPRESS, DAVIS AND SONS (LANCASTER), G.P.U., KEYSTONE, AND CENTRAL PRESS.



APPOINTED  
ADJUTANT-  
GENERAL:  
GENERAL SIR  
WALTER  
BRAITHWAITE.



BRITISH GIRL ATHLETES BACK FROM THEIR VICTORY  
IN THE WOMEN'S OLYMPIC GAMES AT GOTHENBURG:  
THE TEAM PARADING AT HIGH WYCOMBE.



APPOINTED G.O.C.,  
EASTERN COMMAND:  
LIEUT.-GEN. SIR  
ROBERT  
WHIGHAM.



APPOINTED G.O.C.,  
WESTERN  
COMMAND, INDIA:  
LIEUT.-GEN. SIR  
CHARLES  
HARINGTON.



APPOINTED G.O.C.,  
ALDERSHOT  
COMMAND:  
LIEUT.-GEN. SIR  
DAVID  
CAMPBELL.



THE KING AT ABBEYSTED: (L. TO R., IN FRONT)—THE DUKE OF  
ROXBURGHE, COUNTESS OF SEFTON, HIS MAJESTY, THE EARL OF SEFTON,  
AND SIR CHARLES CUST



THE COUNCIL OF THE LEAGUE OF NATIONS DISCUSSING PRELIMINARIES TO THE  
ADMISSION OF GERMANY: (L. TO R., SEATED) M. VANDERVELDE (SECOND), SIGNOR  
SCIALOJA (THIRD), M. BRIAND (FOURTH), SIR AUSTEN CHAMBERLAIN (SEVENTH).



BANNED FROM VISITING ENGLAND  
TO ATTEND THE TRADES UNION  
CONGRESS: M. TOMSKY.



THE GERMAN RECORD-MAKER FOR SWIMMING THE CHANNEL GIVEN AN OVATION  
IN BERLIN: HEINRICH VIERKÖTTER WREATHED WITH LAUREL AND "CHAIRIED"  
AT THE TEMPELHOF AERODROME.



KILLED IN AN AIR-CRASH NEAR  
DORKING: THE LATE CAPTAIN  
R. H. LEAVEY.

The War Office announced recently five new appointments to high commands. Besides those mentioned under the four portraits above, Major-General Sir W. Hastings Anderson was appointed Quartermaster-General.—The British girl athletes who won first place in the Women's Olympic Games at Gothenburg subsequently took part in the Wycombe Phoenix Harriers' sports at High Wycombe.—The King, before going to Balmoral, stayed a few days with the Earl and Countess of Sefton, at Abbystead, Lancaster, for the shooting.—The seventh Assembly of the League of Nations met at Geneva on September 6, and M. Nintchitch was elected President. The Council of the League had arranged

preliminaries on September 4.—M. Tomsy, President of the All-Russian Council of Trade Unions, was refused by the Home Office facilities for landing in England to attend the Trades Union Congress at Bournemouth.—The German swimmer, Heinrich Vierkötter, who swam the Channel in "record" time on August 30, was received with great enthusiasm on his return to Berlin. His time from Cape Grisnez to a point near Dover was 12 hours 40 minutes.—Captain Ronald Herbert Leavey was killed in the crash of an aeroplane he was piloting, at Great Bookham, Surrey, on September 2, with a passenger (Mrs. Stallard), and the mechanic, Arnold Keene, died later in hospital.



# THE LIFE OF SPAIN—THE COUNTRY OF THE HOUR—



"A FISH MARKET IN CATALONIA": A PAINTING BY JOAQUIN SOROLLA, DONE FOR THE HISPANIC SOCIETY OF AMERICA.



"PENITENTS": A PICTURE BY SOROLLA ILLUSTRATING RELIGIOUS LIFE IN SEVILLE.



"THE SALUTE OF THE BULL-FIGHTERS": A TYPICAL SCENE IN THE BULL-RING AT SEVILLE. BY SOROLLA.



"A DANCE IN SEVILLE": TYPES OF SPANISH BEAUTY AS REPRESENTED BY A FAMOUS SPANISH PAINTER.

# DEPICTED BY A GREAT SPANIARD: SOROLLA'S WORK.



"DRIVING IN THE BULLS": A SCENE IN ANDALUSIA—ONE OF THE PICTURES PAINTED BY JOAQUIN SOROLLA FOR THE "HALL OF THE PROVINCES," AT THE SPANISH MUSEUM IN NEW YORK.



"CASTILE—A FRAGMENT": A PAINTING BY JOAQUIN SOROLLA FOR THE HISPANIC SOCIETY OF AMERICA, REPRESENTING A PICTURESQUE PROCESSION TYPICAL OF CASTILIAN LIFE.

Spain may be regarded as the country of the hour—not only on account of her domestic troubles, which led to the recent declaration of martial law throughout the Kingdom, but in connection with her claim to the protectorate of Tangier and her attitude towards the League of Nations. The pictures here reproduced, representing Spanish life as depicted by a famous Spanish painter, are consequently of special interest at the moment. They were executed by the late Señor Joaquin Sorolla, to decorate the "Hall of the Provinces" lately established at the Spanish Museum in New York, by Mr. A. M. Huntington, for the Hispanic Society of America. Writing in a recent number of the Spanish magazine, "Blanco y Negro," Señor Miguel de Zarraga says: "Fourteen enormous canvases by the Valencian painter, some of them many metres in size, entirely covering the walls of the Great Saloon, each of them represent Spanish scenes with figures of natural size. Castile, Catalonia, Andalusia, Galicia, Vasconia, Arragon, Navarre, Valencia, Extremadura. . . . Our Provinces! . . . Sorolla did not wish to

die without having immortalised himself in the eyes of foreign countries by the most splendid work of his life. And with this very idea that the world at large should no longer harbour false ideas concerning us Spaniards, so much calumniated by Spaniards themselves, he painted these men and women, perpetuating history. . . . A profound emotion seizes us on entering this hall. . . . The entire Spanish people, so multiple and so rich in shades, moves before our eyes, as if animated by an invisible breath. . . . These pictures by Sorolla are not paintings, they are open windows looking out upon Spain. Archer Milton Huntington, the eminent Hispanophile who created the Spanish Museum, has dedicated to Spain an immortal monument. . . . Something further Huntington did: he rendered to the memory of Joaquin Sorolla that final homage which had not been given him by Spain, and proclaimed him, merely by the exhibition of these last works, the greatest Spanish painter of our times."



# THE PSYCHOLOGY OF CROWDS: MASSED HUMANITY IN VARYING MOOD.

PHOTOGRAPHS BY SPORT AND GENERAL, TOPICAL, AND P. AND A.



THE "FUNERAL" CROWD: A REMARKABLE DEMONSTRATION IN NEW YORK DURING THE LYING-IN-STATE OF RUDOLPH VALENTINO, THE FAMOUS FILM ACTOR—MOUNTED POLICE KEEPING BACK A THROG UNDER HEAVY RAIN.



THE "FUNERAL" CROWD: ANOTHER VIEW OF THE IMMENSE THROG, IN WHICH MEN PREDOMINATED, OUTSIDE THE NEW YORK EMBALMING MORTUARY WHERE THE BODY OF RUDOLPH VALENTINO LAY.



THE "FAIR" CROWD: A GREAT GATHERING AT OXFORD DURING ST. GILES'S FAIR, A TIME-HONOURED INSTITUTION THAT HAS BEEN HELD FOR CENTURIES AND IS VISITED BY THOUSANDS OF PEOPLE FROM THE COUNTRY ROUND—A SEDATE AND SLOW-MOVING ENGLISH CROWD.



THE "SPORT" CROWD: EXTRAORDINARY ENTHUSIASM IN NEW YORK ON THE RETURN OF THE FIRST WOMAN CHANNEL SWIMMER, MISS GERTRUDE EDERLE (IN THE FRONT CAR, WAVING A SMALL AMERICAN FLAG.)



THE "SPORT" CROWD: ANOTHER VIEW OF THE IMMENSE GATHERING IN NEW YORK ASSEMBLED TO WELCOME MISS GERTRUDE EDERLE, THE FIRST WOMAN TO SWIM THE CHANNEL.

The above photographs form interesting pictorial studies in the psychology of crowds. They also provide a contrast between a typical English crowd at a fair, leisurely and sedate, and American crowds inspired, in one case, by emotion, and in the other by sporting enthusiasm. The first two illustrations show the remarkable scenes on Broadway, New York, outside the embalming mortuary to which the body of Rudolph Valentino, the popular film actor, had been transferred from the

hospital where he died. After the embalming, the body was laid out in evening dress in a bronze coffin resting on high trestles, with the face and shoulders exposed. When it was announced that the body would lie in state, huge crowds collected, and struggled for admission. Mounted police had to charge several times, and over fifty people were bruised or cut.—Miss Gertrude Ederle, the Channel swimmer, received a great ovation in New York on August 27.



# HUMOURS OF THE "ZOO": STUDIES OF ANIMAL LIFE.—No. XXV.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD. (COPYRIGHTED.)



## THE CHANCE OF A LIFETIME THROWN AWAY! A HOT DAY IN THE MONKEY HOUSE.

As a rule the denizens of the Monkey House are quick to take an opportunity of pulling each other's tails, and otherwise indulging in a little friendly

"horse-play." On this occasion there was a golden chance—the chance of a lifetime, but it was a very hot day, and the temptation was resisted.



## THE GLORY OF MOORISH ART IN SPAIN: A COURT IN THE ALHAMBRA.

FROM THE PICTURE BY A. VAN ANROOY, R.I., EXHIBITED AT THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. (COPYRIGHT RESERVED.)



"THE TWELVE LIONS CAST FORTH THEIR CRYSTAL STREAMS AS IN THE DAYS OF BOABDIL": THE COURT OF THE LIONS IN THE ALHAMBRA AT GRANADA.

Spain is a land of wonderful memories as well as modern awakening, and is rich in relics of the historic past. "The Alhambra, or Red Palace, the Acropolis of Granada, is the finest secular monument with which the Muslims have endowed Europe." We quote Mr. A. F. Calvert's book, "Granada and The Alhambra" (Lane). Describing the particular subject of our picture, he writes: "The Patio de los Leones (Court of the Lions) occupies, with the chambers opening on to it, the south-eastern quarter of the Palace. 'There is no part of the edifice that gives us a more complete idea of its original beauty and magnificence than this,' says Washington Irving. 'In the centre stands the fountain famous in song and story. The alabaster basins still shed their diamond drops; and the twelve lions, which support them, cast forth their crystal streams as in the days of Boabdil.'"





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### Chart of Recommendations (ABRIDGED EDITION)

## MOTOR CARS

The correct grades of Mobiloil for engine lubrication of motor cars are specified in the Chart below.

**How to Read the Chart:**  
E means Mobiloil "E"  
Arc means Mobiloil Arctic  
A means Mobiloil "A"  
B means Mobiloil "B"  
BB means Mobiloil "BB"

Where different grades are recommended for summer and winter use, the winter recommendation should be followed during the entire period when freezing temperatures may be expected.

This Chart of Recommendations is compiled by the Board of Automotive Engineers of the Vacuum Oil Company, Ltd., and represents their professional advice on correct automobile lubrication.

NAME OF CAR	1926		1925		1924		1923	
	Summer	Winter	Summer	Winter	Summer	Winter	Summer	Winter
A.C. 4-Cyl. ...	BB	A	BB	A	BB	A	BB	A
A.C. 6-Cyl. ...	A	A	A	A	A	A	A	A
Armstrong-Siddley ...	BB	A	BB	A	BB	A	BB	A
Austin, 20 h.p. ...	BB	A	BB	A	BB	A	BB	A
Austin (All Other Models) ...	A	A	A	A	A	A	A	A
Buick, Model 24 ...	A	A	A	A	A	A	A	A
Buick, Model 20 ...	A	A	A	A	A	A	A	A
Buick (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Buick ...	A	A	A	A	A	A	A	A
Cadillac, 12/24 h.p. ...	BB	A	BB	A	BB	A	BB	A
Cadillac (All Other Models) ...	A	A	A	A	A	A	A	A
Chevrolet ...	Arc	A	Arc	A	Arc	A	Arc	A
Chrysler Imperial 80 ...	A	A	A	A	A	A	A	A
Chrysler Six and Model 60 ...	A	A	A	A	A	A	A	A
Chrysler (All Other Models) ...	A	A	A	A	A	A	A	A
Citroen, 7.5 h.p. ...	A	A	A	A	A	A	A	A
Citroen (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Climax ...	BB	A	BB	A	BB	A	BB	A
Crosley, 14 h.p. & 18/50 h.p. ...	BB	A	BB	A	BB	A	BB	A
Crosley (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Daimler, 12 h.p. ...	A	A	A	A	A	A	A	A
Daimler, 16 h.p. ...	A	A	A	A	A	A	A	A
Daimler (All Other Models) ...	A	A	A	A	A	A	A	A
Darracq, 12/32 h.p. ...	BB	A	BB	A	BB	A	BB	A
Darracq (All Other Models) ...	A	A	A	A	A	A	A	A
Dodge Bros. ...	A	A	A	A	A	A	A	A
Eaton ...	A	A	A	A	A	A	A	A
Ford ...	E	E	E	E	E	E	E	E
Hillman ...	A	A	A	A	A	A	A	A
Hudson ...	A	A	A	A	A	A	A	A
Humber, 8 h.p. & 9/20 h.p. ...	A	A	A	A	A	A	A	A
Humber, 15.9 h.p. & 15/40 h.p. ...	BB	A	BB	A	BB	A	BB	A
Humber (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Hupmobile (Light) ...	A	A	A	A	A	A	A	A
Hupmobile (All Other Models) ...	A	A	A	A	A	A	A	A
Jowett ...	A	A	A	A	A	A	A	A
Lanchester ...	A	A	A	A	A	A	A	A
Lancia (Dihagana and T. Rappia) ...	A	A	A	A	A	A	A	A
Lancia (All Other Models) ...	A	A	A	A	A	A	A	A
Mercedes, Sleeve Valve ...	BB	A	BB	A	BB	A	BB	A
Mercedes (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Minerva (4-Cyl.) 1.15 h.p. ...	A	A	A	A	A	A	A	A
Minerva (6-Cyl.) 30 h.p. ...	A	A	A	A	A	A	A	A
Minerva (All Other Models) ...	A	A	A	A	A	A	A	A
Moore (Series A) ...	A	A	A	A	A	A	A	A
Moore (All Other Models) ...	A	A	A	A	A	A	A	A
Morris-Cowley ...	A	A	A	A	A	A	A	A
Morris-Oxford, 11.9 h.p. ...	A	A	A	A	A	A	A	A
Morris-Oxford (All Other Models) ...	A	A	A	A	A	A	A	A
Napier ...	A	A	A	A	A	A	A	A
Overland, 13.9 h.p. ...	A	A	A	A	A	A	A	A
Overland, 6-Cyl. ...	A	A	A	A	A	A	A	A
Overland (All Other Models) ...	A	A	A	A	A	A	A	A
Peugeot, 11 h.p. 12/20 h.p. and 12/35 h.p. ...	A	A	A	A	A	A	A	A
Peugeot, Sleeve Valve Models ...	A	A	A	A	A	A	A	A
Peugeot (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Riley ...	BB	A	BB	A	BB	A	BB	A
Rolls-Royce ...	BB	A	BB	A	BB	A	BB	A
Rover, 8 h.p. ...	BB	A	BB	A	BB	A	BB	A
Rover, 9/20 h.p. ...	BB	A	BB	A	BB	A	BB	A
Rover (All Other Models) ...	A	A	A	A	A	A	A	A
Standard, 11 h.p. & 12/24 h.p. ...	A	A	A	A	A	A	A	A
Standard, 14 h.p. ...	BB	A	BB	A	BB	A	BB	A
Studebaker (2-wheel Brakes) ...	A	A	A	A	A	A	A	A
Studebaker (4-wheel Brakes) ...	A	A	A	A	A	A	A	A
Sunbeam, 24 h.p. ...	A	A	A	A	A	A	A	A
Sunbeam, 30/90 h.p. ...	A	A	A	A	A	A	A	A
Sunbeam (All Other Models) ...	A	A	A	A	A	A	A	A
Swift ...	A	A	A	A	A	A	A	A
Talbot, 18/55 h.p. ...	A	A	A	A	A	A	A	A
Talbot (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Talbot-Darracq, 16 h.p. & 8 Cyl. ...	BB	A	BB	A	BB	A	BB	A
Talbot-Darracq (All Other Models) ...	A	A	A	A	A	A	A	A
Trojan ...	A	A	A	A	A	A	A	A
Vauxhall 14/40 h.p. ...	A	A	A	A	A	A	A	A
Vauxhall, 23/60 h.p. & 25/70 h.p. ...	A	A	A	A	A	A	A	A
Vauxhall (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Vulcan, 12 h.p. (Side Valve) ...	A	A	A	A	A	A	A	A
Vulcan (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Willys Knight, 4-Cyl. ...	B	A	B	A	B	A	B	A
Willys Knight, 6-Cyl. ...	A	A	A	A	A	A	A	A
Wiley ...	BB	A	BB	A	BB	A	BB	A

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# THE "MIKADO" "RE-DRESSED": THE NEW DESIGNS BY CHARLES RICKETTS.

FROM THE DESIGNS BY CHARLES RICKETTS, A.R.A. BY COURTESY OF D'OYLY-CARTE OPERA COMPANIES.



KOKO AND HIS ATTENDANT.



THE MIKADO (MR. DARRELL FANCOURT).



LADIES OF THE CHORUS.



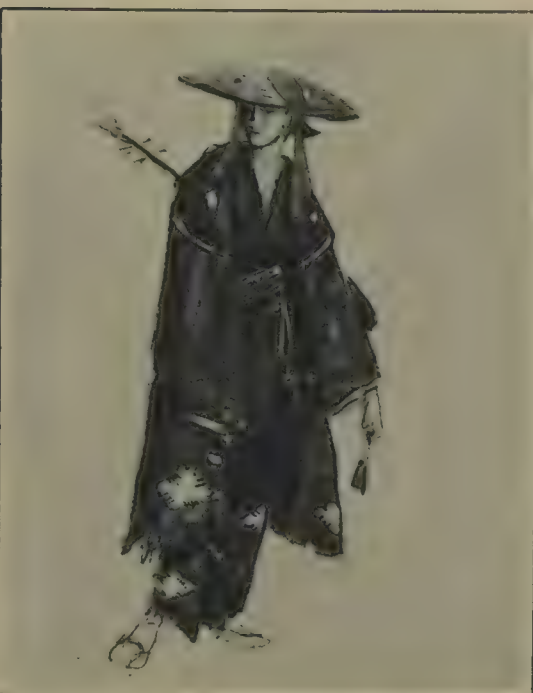
A MEMBER OF THE MALE CHORUS.



POOH-BAH (MR. LEO SHEFFIELD).



A MEMBER OF THE MALE CHORUS.



NANKI-POO (MR. CHARLES GOULDING) IN ACT I.



KATISHA IN ACT I.



NANKI-POO AS THE PRINCE IN ACT II.

Mr. Rupert D'Oyly-Carte will open his season of Gilbert and Sullivan operas at the Princes Theatre on Monday, September 20, with "The Mikado," which will be given for two weeks. One of the interesting features of this London season, and one that undoubtedly will interest the majority of Gilbert and Sullivan enthusiasts, is the fact that Mr. Charles Ricketts, A.R.A., has undertaken to design entirely new costumes and scenery for this opera. Most of the original dresses for "The Mikado" were designed by the late Mr. C. Wilhelm. The new ones form the first change in style since the production in 1885. "The Mikado" will be followed by one week each of "Patience," "Trial by Jury" and "The

Pirates of Penzance," and "Iolanthe." Then will come two weeks of "The Gondoliers," and one week each of "Cox and Box" and "H.M.S. Pinafore," "Ruddigore," "Princess Ida" and "The Yeomen of the Guard." The programme for the last two weeks, December 6 to 18, will be announced later. Mr. Henry A. Lytton will appear in all his famous rôles, as will Mr. Leo Sheffield, Mr. Darrell Fancourt, Mr. Charles Goulding, Miss Bertha Lewis, Miss Elsie Griffin, and Miss Winifred Lawson. Miss Aileen Davies will play the soubrette parts, and Mr. Gregory Stroud will make his first appearance as Grosvenor in "Patience." The box office will open on September 6.



## FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS

PHOTOGRAPHS BY CHUSSEAU-FLAVIENS, C.N., L.N.A.



ABDEL KRIM ON HIS WAY TO EXILE IN THE ISLAND OF RÉUNION: POSING HIS LITTLE SONS FOR A PHOTOGRAPH ON BOARD SHIP.



AFTER THE CRASH IN WHICH CAPT. RONALD HERBERT LEAVEY (PILOT) AND TWO OTHER PEOPLE WERE KILLED: WRECKAGE OF HIS PLANE AT GREAT BOOKHAM.



THE CROWN PRINCE OF ITALY ENTERTAINED AT THE LIDO, VENICE: PRINCE HUMBERT (CENTRE) WITH THE MARQUESE MOROSINI AMONG THE GUESTS OF THE MARQUIS PIGNARDI AT THE HOTEL EXCELSIOR.



THE FIFTY-EIGHTH ASSEMBLY OF THE TRADES UNION CONGRESS: A GENERAL VIEW OF THE SESSION IN THE TOWN HALL, BOURNEMOUTH, WITH MR. ARTHUR PUGH IN THE CHAIR (LEFT BACKGROUND).



PACKING BABY ALLIGATORS FOR TRANSMISSION BY POST TO PURCHASERS REQUIRING THEM AS PETS OR FLY-EATERS: A CURIOUS NEW INDUSTRY AT LOS ANGELES.



ONE OF THE BRITISH GUNBOATS RECENTLY FIRED ON BY CHINESE TROOPS ON THE YANGTZE: H.M.S. "COCKCHAFFER" (HERE DRESSED WITH FLAGS ON THE ANNIVERSARY OF THE CORONATION).

Abdel Krim, the captured Rif leader, left Fez on August 27, and was taken by sea from Casablanca to Marseilles, where he embarked on the 29th in the liner "Amiral Pierre" for his place of exile, the island of Réunion in the Indian Ocean. He was accompanied by twenty-three members of his family, including his brother, Si Mohammed.—At the inquest on the victims of the recent aeroplane crash at Great Bookham, it was established that the passenger killed was Mrs. J. F. Stallard. The pilot, Captain R. H. Leavey, was also killed; and the mechanic, Arnold Keene, died later in hospital.—The historical pageant, "Sandwich through the Ages," written and recently produced there by Dr. Cristof Garton, included episodes representing the visits of Queen Elizabeth and Charles II. to Sandwich.—Some sixteenth-century Swiss stained and painted glass panels recently disappeared from the Victoria and Albert Museum, and were afterwards found in an antique dealer's shop. That above illustrated shows a warrior with the town banner of Solothurn.—The Crown

## FROM NEAR AND FAR ILLUSTRATING TOPICAL EVENTS.

CAY, SCARABELLO GIOVANNI, TOPICAL, BARRATT, AND SPORT AND GENERAL.



THE SANDWICH PAGEANT: A PICTURESQUE GROUP OF PERFORMERS IN "SANDWICH THROUGH THE AGES," INCLUDING ELIZABETHAN AND STUART EPISODES.



AMONG THE SIXTEENTH-CENTURY SWISS GLASS PANELS RECENTLY MISSING FROM THE VICTORIA AND ALBERT MUSEUM AND SINCE RECOVERED: ONE DATED 1557.



AN INFORMAL CONFERENCE BETWEEN THE LEADER OF THE LABOUR PARTY AND MINERS' REPRESENTATIVES AT BOURNEMOUTH: (RIGHT TO LEFT) MESSRS. RAMSAY MACDONALD, A. J. COOK, W. P. RICHARDSON, AND T. RICHARDS.



MINE-OWNERS ARRIVING IN DOWNING STREET TO MEET THE COAL COMMITTEE OF THE CABINET: SIR ADAM NIMMO AND OTHER MEMBERS OF THE MINING ASSOCIATION.



A NEW WAITING-ROOM AT THE HOUSE OF COMMONS: AN ALCOVE DECORATED WITH REPRODUCTIONS FROM ORIGINAL PAINTINGS IN THE OLD PALACE OF WESTMINSTER.



CROWLAND ABBEY TO BE RE-OPENED AND DEDICATED BY THE BISHOP OF LINCOLN: RUINS OF THE OLD BENEDICTINE MONASTERY FOUNDED IN THE EIGHTH CENTURY IN THE FENS.

Prince Humbert of Italy was the guest of honour at a dinner given the other day by the Marquis Pignardi at the Hotel Excelsior, on the Lido, at Venice. The above photograph was taken in the "Chez Vous" garden.—The fifty-eighth assembly of the Trades Union Congress was opened in the Town Hall, Bournemouth, on September 6. Mr. Arthur Pugh presided, and among those present was Mr. Ramsay MacDonald, M.P.—Members of the Mining Association met the Coal Committee of the Cabinet at 10, Downing Street on September 6. Mr. Churchill presided.—Two British gunboats, the "Cockchafer" and "Widgeon," with the S.S. "Kiawo," were fired on at Wanhien, on the Yangtze, on September 5, while attempting to rescue two steamers seized by one of Wu Pei-fu's generals. The commander and five men of the "Cockchafer" were wounded.—At the House of Commons an alcove has been arranged as a waiting-room for guests of Members.—The ruins of Crowland Abbey are to be re-opened and dedicated by the Bishop of Lincoln on September 21.



## A 4000-lb. INSECTIVOROUS DINOSAUR.

By FRANCIS BARON NOPCSA, Director of the Royal Geological Survey of Hungary. (See opposite Page.)

PROBABLY no group of fossil animals is more popular than the dinosaurs. They rival in this regard even the mammoth. The reason of their popularity is to be sought for both in their weird and various shapes and in their extraordinary size. Dinosaurs were the largest terrestrial animals that ever lived, and some of them attained even the bulk of a fairly large house. Heads towering thirty feet above the ground were by no means uncommon. They were, as is well known, cold-blooded reptiles. Some herbivorous, and all carnivorous, dinosaurs had about the shape of a kangaroo with an elongated neck, small anterior and strong posterior limbs, and a very strong tail. The majority of these lived on marshy ground, or ground covered with dense vegetation; some of the rapacious ones, however, inhabited open coastal regions, where they fed on eggs of other reptiles (*Struthiomimus*). Some herbivorous members of this type were at least as well adapted to life in water as any duck (e.g. *Trachodon*).

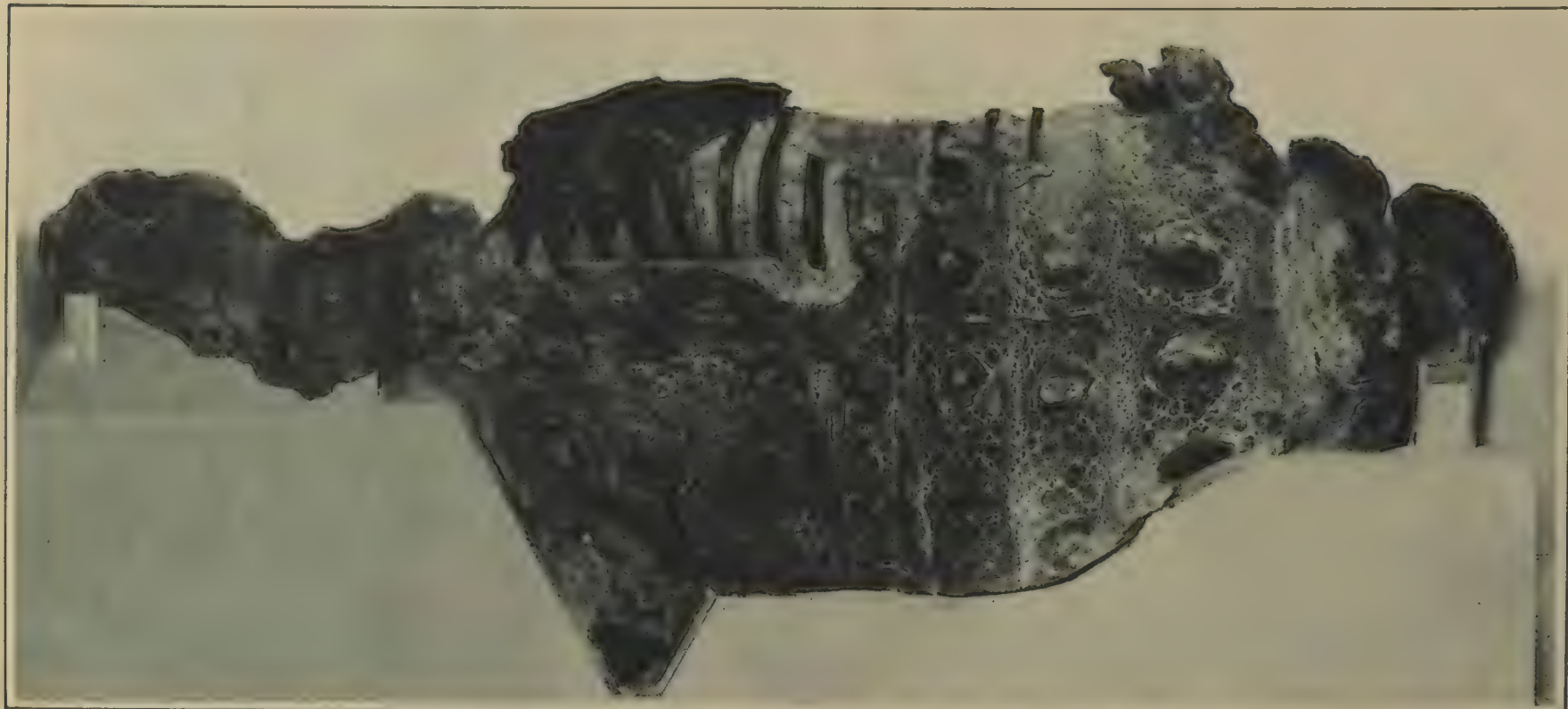
Other dinosaurs, as, for example, the famous *Diplodocus*, had a very long neck, four pillar-like

known. It is best represented by a complete skeleton that was bought many years ago by the trustees of the Natural History Museum, was studied by the author, and is now exhibited to the public. This new type is a spiny, insectivorous creature, with a body shaped something like (*sit venia verbo*) a gigantic louse. Its length was about 12 ft.; its height, however, only 3 ft.

As shown in the drawing on the opposite page, it was an inhabitant of a semi-arid country. It is principally due to this mode of life that the remains of animals of this sort are comparatively rare. The reason is that the carcass of an animal inhabiting an open or mountainous country has much less chance of becoming covered up by sediments before the bones decay than that of an animal living in or near a lake. Our Canadian fossil is a distant relative of the English *Polacanthus*; but whereas in England have been found probably more than a thousand bones of the marsh-loving genus *Iguanodon*, which was contemporaneous with *Polacanthus*, of *Polacanthus* itself only one good skeleton is known. This shows that some

of the fossil. A microscopical investigation of the sand shows that it consists of diminutive grains having angular and polished facets, and this shows, again, that it is wind-blown sand, and not sand accumulated by the action of water. The dried-up leaf indicates that this sand was not deposited by the wind in some stream or river, for then the leaf would have flattened out when settling down, so evidently the sand was accumulated on the dry land. Our saurian, therefore, died in an arid, or semi-arid, region.

Regarding now the question whether this dinosaur also spent its life in that dry region where it was overtaken by death, the shape of its body gives the answer. The body is very flat, broad, and low. This is an adaptation to desert life, for while the swift animals of the desert always carry their heads high, so as to detect their enemies from afar, some of the slower ones try to burrow in sand, while others crouch low down, so as not to attract the attention of their enemies from a distance. Such are the lizards *Molochus* and *Phrynosoma*. Another adaptation to desert life is the development of spines, and thus the



THE GREAT ARMoured DINOSAUR FROM CANADA AS NOW MOUNTED IN THE NATURAL HISTORY MUSEUM—A TEN YEARS' TASK SPLENDIDLY COMPLETED: A VIEW SHOWING THE SPINY AND PLATED SKIN OF THE BACK, REMOVED IN ONE PLACE TO EXPOSE PART OF THE RIBS. (SCALE, ABOUT 1-10TH.)

"The huge armoured Dinosaur described by Baron Nopcsa on this page," writes Dr. F. A. Bather, "was obtained for the British Museum by Mr. W. E. Cutler, a Canadian expert fossil-collector, who died when leading the Museum's East African Expedition. It was found in the Belly River formation—about the age of our chalk—on the Red Deer River, Alberta. This rock is worn and weathered into 'bad lands,' which render the transport of such huge specimens a task of great difficulty. The rock has to be hewn out in large masses, and all visible portions of bone wrapped in plaster bandages. The specimen, extracted in four parts, finally reached the Natural History Museum in 1915, in two cases weighing about one ton each. So soon as the preparator, Mr. L. E.

Parsons, could be spared from military duties, he started to remove the plaster and all superfluous rock, thus exposing the actual bones and skin. This task, which has occupied a large part of the last ten years, might even yet be unfinished had not the Geological Department acquired a pneumatic hammer for chiselling away the rock. The specimen as now mounted weighs 18 cwt. It is exhibited in the gallery of Fossil Reptiles close to the allied *Polacanthus*, found by the Rev. W. Fox in the Isle of Wight. The skull is missing, but the wrinkles in the skin of the neck are clearly seen." The work of preparing the skin for exhibition was illustrated in our issue of February 16, 1924.

Photograph reproduced by Courtesy of the Authorities of the British Museum (Natural History).

extremities of nearly equal size, a huge arched back, and a tail like that of a modern lizard. This type of dinosaur lived at the bottom of huge rivers, and fed on vegetation. Although restricted to a relatively short geological period, their remains are, in some places at least, quite numerous.

Other dinosaurs, as the quadrupedal *Ceratopsidae*, are practically the rhinoceroses among reptiles. As far as their armament is concerned, they differ from the rhinos by not only having a horn on the nose, but also a horn over each eyebrow, and by having a huge shield attached to the head and defending the upper part of the neck. This shield is somewhat concave, as was the tournament shield of mediæval knights, so that the thrust of the antagonist's horn glanced away obliquely. These *Ceratopsidae*, that seem to have lived in herds, were likewise herbivorous creatures.

To these types has now to be added quite a new type of dinosaur that was hitherto very imperfectly

information can be gained by merely considering the frequency of fossil bones. As showing by what subtle methods other information about the biology of extinct animals is gained, the study of this fossil is of considerable interest.

The skeleton was found lying on its back in a layer of fine sand and dust or former mud, that had taken up and preserved, in many places, the impression of the animal's skin. On the back, this sand closed so well up to the body that even all those small ossicles were preserved in position that were only loosely embedded in the skin. Before becoming quite embedded in sand, the belly of the animal was opened, then the body-cavity was partially filled up with sand; after that, the sternal bones were displaced; then a dry, rather shrivelled-up leaf of a plane tree got into the body cavity, and only after that was the skeleton quite covered up with sand. This can, of course, all be deduced from the way in which the different layers of sand are piled up in the body-cavity

spiny nature of this fossil skin proves the somewhat deserticolous nature of its owner. The creature, therefore, did not only die, but evidently also lived in a semi-desert, arid region. This being fixed, one can proceed to find something out about its food. Steppes and semi-arid regions are characterised by three sorts of plants. First come bulbous plants, that rapidly send up shoots during the wet season; then perennial succulent plants that store up water in their tissues above the ground; and lastly perennial thorny plants in which the leafy parts are very much reduced, thus reducing the evaporation of the water to a minimum. Apart from these plants, in steppes only insects and some smaller animals are more abundant.

The clumsiness of its limbs shows that this dinosaur did not chase its prey; the comparatively feeble development of the claws shows that it normally did not dig for bulbous plants; and, finally, the feeble articulation of the lower jaw of allied genera indicates that it did not live on any hard food. This latter

(Continued on Page 478.)



# A 30-MILLION-YEARS-OLD DINOSAUR FOR LONDON: A RECONSTRUCTION.

RECONSTRUCTION DRAWING BY ALICE B. WOODWARD, MADE UNDER THE DIRECTION OF BARON NOPCSA FROM THE DINOSAUR FOSSIL NOW IN THE NATURAL HISTORY MUSEUM.



BASED ON THE UNIQUE SPECIMEN SHOWN ON THE OPPOSITE PAGE: ARMoured DINOSAURS AS THEY WERE IN LIFE.

This remarkable drawing, which has been specially made for us by Miss Alice Woodward, is given here so that our readers may be able to visualise the great dinosaur whose fossilised skin is illustrated on the opposite page, as he and his kind appeared in life. The scene of his existence, in remote pre-human times, was a desert region in what is now the Canadian province of Alberta. He belongs to a type hitherto little known. As Baron Nopcsa says in his article opposite: "This new form is a spiny, insectivorous creature with a body shaped something like a gigantic louse. As shown in the drawing, it was an inhabitant of a semi-

arid country. It is primarily due to this mode of life that the remains of animals of this sort are comparatively rare. . . . The carcass of an animal inhabiting an open or mountainous country has much less chance of becoming covered up by sediments before the bones decay than that of an animal living in or near a lake." The place where the remains now in the Natural History Museum were discovered is described in Dr. Bather's note under the photograph opposite. He prefers at present not to name the type of dinosaur until Baron Nopcsa has finally decided that question in his memoir.—[Drawing Copyrighted in the United States and Canada.]



# THE WORLD OF WOMEN.

THE QUEEN will have a real holiday at Balmoral, surrounded by her immediate entourage, and with a lack of ceremony that must in itself be a rest. The Braemar Gathering on the 9th marks the zenith of the Deeside season. Partridge shooting is

now added to Scottish sports, and in many parts it is excellent. In the neighbourhood of Balmoral the nimble bird is rare, but the King has at Sandringham first-rate partridge and pheasant shooting. The Prince of Wales proves always an unconventional royalty, and must have enjoyed his



THE CHÂTELAINE OF FINTRAY HOUSE:

LADY SEMPILL.

Photograph by Bassano.

motor tour in the parts of France where he was quite unknown immensely. Nothing pleases him more than to study ordinary men and women from the point of view of one of them.

Viscountess Chaplin has in Uppat a well-equipped, up-to-date, thoroughly comfortable—if not very spacious—house for entertaining. In it she arranges charming hospitalities for the friends of her two sons. The sporting facilities are excellent, and Lord Chaplin manages the shootings and stalking and estates of his first cousin, the Duke of Sutherland, while his sister is the Marchioness of Londonderry, hostess at Loch Choire; so that there is plenty of opportunity for shooting, stalking, and salmon and trout angling. Lady Chaplin is the very pretty sister of the late Lord Nunburnholme and of the Countess of Chesterfield. Her elder son will be twenty in December, and looks more like a brother. She is a capital all-round sportswoman. Uppat is beautifully situated, and near Dunrobin Castle.

Lady Sempill is entertaining at Fintray House, Aberdeenshire. Their house-parties are of the pleasantest, and the Master of Sempill often affords thrills to guests by taking them up in the aeroplane which he and the Hon. Mrs. Sempill use for holiday flights. He organised the Japanese Naval Air Service, and has been a pioneer of flying. His wife, who helps Lady Sempill in her delightful hospitality, is the handsome and clever daughter of Sir John Lavery, R.A. They have two little girls, the younger four. Lord Sempill has two unmarried sisters, who have been his passengers in flights. He is an only son.

He commanded the 8th Battalion of the Black Watch in the Great War, and was severely wounded. He was in the Sudan with the Cameron Highlanders, and in South Africa with Lovat's Scouts. He is an A.D.C. to the King. The Barony is a very old one, dating from 1488. Most of the Forbes-Sempills have been soldiers. Lord Sempill's father was in the Crimea. His second son, Major the Hon. Douglas Forbes-Sempill, was killed in action on the Indian



A DAUGHTER-IN-LAW OF THE DUKE OF RICHMOND AND GORDON: LADY ESMÉ GORDON-LENNOX.

Photograph by Yevonde.

Frontier. Another son died of wounds received in the Great War. Craigievar Castle, Aberdeenshire, also belongs to Lord Sempill.

The Hon. Lady Ward is at Craighall, which her husband has taken from Colonel Clerk-Rattray, whose wife is a sister of Sir James Ramsay of Bamff and of the Duchess of Atholl. Craighall is a charming place in Perthshire, with excellent sporting facilities. Colonel the Hon. John Ward is the Earl of Dudley's brother, who was Equerry to King Edward when he married the only daughter of the late Mr. Whitelaw Reid, then American Ambassador in London. King Edward and Queen Alexandra were at the wedding, and afterwards at Dorchester House, then occupied by Mr. and Mrs. Whitelaw Reid. The Hon. John and Lady Ward have two sons, Master Alexander Reginald Ward, for whom Queen Alexandra was

sponsor, now eleven; and Mr. Edward John Sutton Ward, a godson of King Edward, now in his eighteenth year. The Hon. Lady Ward has picturesque silvered hair, quite prematurely so, and is a delightful hostess at Chilton Hungerford, Bucks, and at Dudley House, Park Lane. She has the C.B.E., and is a Lady of Grace of the Order of St. John of Jerusalem. She is a devoted daughter, and her mother, Mrs. Whitelaw Reid, is devoted to her, to her son-in-law, and grand-sons.



THE PRESENT HOSTESS OF CRAIGHALL: THE HON. LADY WARD.

Photograph by Bertram Park.

She is a very wealthy woman, in fact a real multi-millionaire, with a manner and tastes as simple as though she was the owner of only a country cottage.

Lady Bernard Gordon-Lennox is hostess for her father-in-law, the Duke of Richmond and Gordon, when he is at Gordon Castle, a fine old pile on the banks of the Spey. Part of it is very old, but the principal portion of the Castle is comparatively modern. Lady Bernard is the widow of the Duke's youngest son, who was killed in action in November 1914. Her elder boy, Mr. George Charles Gordon-Lennox, was one of his Majesty's Pages of Honour until he was sixteen; he is now eighteen, and has a brother three years his junior.

Lady Bernard is a sister of Major-General Lord Loch, whose record in the war was so fine, and who served with such distinction in Egypt and South Africa. Lady Esmé Gordon-Lennox is also at Gordon Castle, where the Duke delights in being surrounded by members of his family.

Lord Esmé is the second son, and also has distinguished military service; he has the D.S.O. the C.M.G., and the M.V.O. Lady Esmé is a great favourite

with all who know her, and is the daughter of Vice-Admiral Norman Craig Palmer. Almost all the ladies at Gordon Castle are clever with the rod, and the reaches of the Spey near the Castle afford them excellent sport. Sometimes the Marchioness of Titchfield, niece of the Duke, pays him a visit, and always manages to kill some fine fish. Lady Titchfield is, however, usually at Langwell with her husband, who is a fine all-round sportsman. Langwell belongs to the Duke of Portland, her father-in-law.

The Hon. Lady Forbes-Leith is acting as hostess for her mother, Lady Leith of Fyvie, at Fyvie Castle, where house-parties will be entertained during the season. Lady Forbes-Leith is well known, and is a very favourite hostess. She is the only daughter of

the late Lord Leith of Fyvie, is a Lady of Grace of the Order of St. John of Jerusalem, and has the O.B.E. A tall, handsome lady, who has a great charm of manner, she is the wife of Colonel Sir Charles Forbes-Leith, a very handsome man, whose military service is of great distinction. He, too, has the O.B.E., is A.D.C. to the King, and one of his Majesty's Bodyguard for Scotland. Their only surviving son, Mr. Ian Forbes-Leith, is a tall, handsome young Guardsman of



ENTERTAINING AT FYVIE CASTLE: THE HON. LADY FORBES-LEITH.

Photograph by Bassano.

twenty-four. His elder brother was killed in action in 1914, and his only sister is the wife of Captain Conyers Woodroffe Lang, of Chute, Andover. Fyvie Castle is a splendid pile, a notable example of the real old Scottish fortified castle, which the late Lord Leith had restored without spoiling its salient features, and yet making it luxurious and beautiful within.

The King and Queen of Spain spent some days there, when King Alfonso had his first experience of grouse-shooting in Scotland over moors some distance from the Castle. There is a fine music room, in which is a beautiful organ, and the late Lord Leith was very proud of his billiard-room panelled in carved oak grown on the Castle policies. Lady Forbes-Leith's only brother was in the Royals, and died on service in South Africa. It was by the terms of the late Lord Leith's will that his son-in-law and daughter took the name of Forbes-Leith of Fyvie. Colonel Sir Charles was

called Burn, son of General Robert Burn. His wife is an heiress: her father was a very wealthy steel magnate, partner of the late Andrew Carnegie. Lady Leith, who was Miss Marie Louise January, of St. Louis, U.S.A., is a rich lady. The Hon. Lady Leith was Commandant and Matron of the Stoodley Knowle Auxiliary Hospital at Torquay, and was mentioned in despatches. She entertains brilliantly at her town house in Hill Street, Berkeley Square.

The engagement of the Earl of Cranbrook to his cousin, Miss Bridget D'Oyly Carte, is a nice one. Both



ENGAGED TO THE EARL OF CRANBROOK: MISS BRIDGET D'OYLY-CARTE.

Photograph by Hay Wrightson.

are charming young people. The bride-to-be is a débutante of this season, and very pretty. The engagement is not likely to be a long one.—A. E. L.



ENGAGED TO MISS D'OYLY-CARTE: THE EARL OF CRANBROOK.

Photograph by Vandyk.



NEW



1926

# ENCYCLOPÆDIA BRITANNICA

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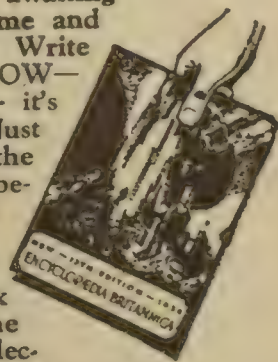
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### The Sequin Waistcoat.

The fashion-designers admit that the silhouette in general is little changed, but there are many

interesting new features of the autumn fashions. The vogue for sequins is contagious. It has spread from evening frocks not only to cloaks, but to the most fascinating sleeveless coatees and waistcoats, which may be slipped over any frock. The favourite colourings are gold, silver, or platinum, so that they harmonise with everything. Lovely evening cloaks are fashioned of thousands of these glittering paillettes, and though the result is astonishingly effective, one wonders how long they will remain attached to the slender threads which hold them. Sashes of sequins are draped gracefully round simple georgette frocks in the style of an Eastern girdle, and many are shaded in lovely tints of rose and jade. Scarf-like draperies are seen on many frocks of net and chiffon, flowing from a large rose of the same material posed on one shoulder, or, as in one striking model, from a narrow "dog collar" of massed flowers in exquisite colourings, which had also, if you were observant enough to espy them, fascinating garters to match!

### Bird-Plumage Hems and Ribbon Embroidery.

A few seasons ago, deep hems of ostrich feathers adorned the pretty dance frocks of georgette and chiffon. This autumn there are narrow borders, infinitely soft and smooth, which close inspection proves to be fashioned of multitudes of tiny feathers in the most delicate shades imagin-

able. Of the same fairy-like texture is the large flower posed at shoulder or hip, and there are evening bags to match, the plumes being tightly bound with a lattice-work of diamanté. Black is once more regaining its kingdom, allied with a special shade of deep bois de rose. A long sleeveless coatee of black lace may be worn over a short under-frock of plissé pink georgette, and open-work embroidery of black ribbon is another means of revealing the colour beneath. Deep fringe, shaded from shell to rose, may form the cape and skirt of a dinner frock of black georgette. Every woman will rejoice in the fact that fringe is to be seen everywhere on afternoon and evening frocks, for there is nothing more graceful, and lovely blendings of colour have been designed this season, notably black and emerald and black and all shades of rose.

THE AUTUMN DRESS SHOWS ARE REVEALING MANY FASCINATING FRIVOLITIES TO DISGUISE THE SLIGHTNESS OF THE CHANGE IN SILHOUETTE, AND COLOURS PLAY AN IMPORTANT PART IN THE NEW MODES.

### Beautiful Furs.

Before many weeks have passed we shall no doubt be shivering in our furs, and now is the time to acquire the newest models, which have just made their début. The enviable reputation of the International Fur Store, Oxford Circus, Regent Street, W., is too far famed to need emphasising, and there are, as usual, magnificent furs to be found there. Three lovely coats are sketched on this page, the one on the left being of moleskin, the next of wallaby, and the third of black coney, trimmed with mole. The prices are delightfully moderate, being 32 guineas, 21 guineas, and 35 guineas respectively. Short tailored coats, such as the centre model, promise to be very fashionable this autumn, and the long coats are all slim and straight. Some are of the new "Peschaniki," a variation of dyed marmot trimmed with South American skunk or Tasmanian opossum, and exceedingly fashionable are those of Persian lamb trimmed with mink or beaver. For the early autumn fox stoles of all kinds will be much in vogue, especially a particular cross fox which is half-red and half-silver. Silver foxes are to be prized this autumn, and also white dyed to many shades. All tints of brown are favoured in Paris this season, and consequently the small ties of natural stone marten are again in vogue. They can be obtained from 95s. upwards in these salons. Ermine stoles, beautifully marked, will also play an important rôle in the autumn fashions, and there are many lovely skins to be discovered here.



A trio of beautiful fur coats for the coming season, characteristic of the newest fashions, which may be studied at the International Fur Store, Oxford Circus, Regent Street, W. The first model (left) is of mole-skin; the second of wallaby; and the third of black coney and mole.





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## THE LARGEST SUNDIAL IN THE WORLD.

(Continued from Page 450.)

either their names or the cities from which they came, or the particular branch of astronomical observation— which to the Maya meant religion, for they practically worshipped time—in which they were adepts. They carry in their hands objects probably connected with their primitive astronomical observations.

This "setting of Pop in order," which took place at Copan, was accepted by the other Maya cities of the Old Empire, and is referred to in an ancient Maya manuscript, dating from New Empire days, known as the book of Chilam Balam of Chumayel, in which it is stated, "Oxlahun Ahau tzoci Pop," or, "In Ahau 13, Pop was put in order." This passage has always been very obscure to Maya students, but Dr. Spinden's explanation of it is, I think, most convincing. Spinden's correlation was based upon the observations made by Carpenter, working in 1916 for the Carnegie Institution of Washington.

Carpenter was not an astronomer, but from the data supplied by him Dr. Wilson, Professor of Astronomy at Harvard, worked the true bearing out at N. 81 deg. 47 min. W., accepting which the sun would set behind the western stela 20.3 days after the vernal equinox, and 20.6 days before the autumnal equinox: i.e., on April 9 and Sept. 2.

The object of the present expedition was mainly to verify the results arrived at ten years ago, with better equipment, and more expert manipulation of instruments available. Lindsay has now obtained data which will make it possible to determine with absolute accuracy the day on which the sun, as viewed

from the eastern marker, sets behind the western marker. He has obtained the exact altitude of both the stelæ above sea-level; with proper barometric corrections, the azimuth of the western from the eastern stela and from Copan, azimuth of sunset from Copan, and exact distance between the stelæ by triangulation. He has remained behind for further observations.



DESIGNED FROM A SEVENTEENTH-CENTURY PANELLED ROOM FORMERLY IN CLIFFORD'S INN:  
THE DE RESZKE SALON IN PICCADILLY.

The De Reszke Salon at 86, Piccadilly, is a rendezvous where smokers may meet friends, read, rest, and, if they are so inclined, try any of the famous cigarettes in the De Reszke Series. The design is based upon the panelled room from No. 3, Clifford's Inn, London, now in the South Kensington Museum. The panelling was put up between 1686 and 1688 for John Penhallo (or Penhallow). In the decoration of No. 86, Piccadilly, the charm of the late seventeenth-century style is blended with modern requirements. The original room was in oak; this scheme is in rich figured walnut, with a dull "eggshell" finish. The beautiful carved overdoors are carried out in Wren style.

The most remarkable discovery made, however, was the fact that the base of the eastern stela is on an exact level with the base of the western; which, in Lindsay's opinion, is a positive indication that the Maya were acquainted with some form of water level. The more we investigate the relics left by this remarkable people, the more we realise that we have as yet merely scratched the surface of their knowledge in astronomy, physics, arithmetic, and art. These data must, however, first be submitted to the Department of Terrestrial Magnetism at the Carnegie Institution of Washington. All I need say at present is that the day is not April 9, but probably a few days later in the month.

The expedition had done all that it set out to do, for this date, having been fixed beyond possibility of error, will give us the day in spring upon which the sun sets directly behind Stela 10, on its course northward, from which may be calculated the autumn day upon which it will set behind the same stela on its course southward.

Now, the latter date is recorded as a Maya Initial Series date upon the western marker, 9.10.19.13.0, 3 Ahau, 8 Yaxkin. The days in Initial Series dating follow each other in regular succession, through all time, and no day thus designated can ever recur; once, therefore, a single Maya date can be definitely identified with any day in our own calendar, every known Maya date can readily be worked out.

In other words, Dr. Morley hopes that it will be possible, from the dates which have been obtained for him, to fix a perfectly accurate, day-to-day correlation between the Maya calendar and our own.



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## The Bedtime Toast— “A Happy Good-Night”

OF all the gifts of childhood the gift most envied by those who are in the autumn of life is the enjoyment of sound sleep, which really rebuilds and restores health and vitality.

Nourishment alone is the secret of health for both young and old, but with advancing years it is most important that the nourishment taken shall be highly concentrated, correctly balanced and easily digested.

The following letter we received is proof of the value of “Ovaltine” for the aged:

“Allow me to take this opportunity of expressing our high appreciation of ‘Ovaltine.’ Mother, who is now over 70, takes it twice a day, and her present condition is evidence of the wonderful effects that ‘Ovaltine’ can produce.

“When she returned from Canada last year she was frightfully thin, frail and nervy, and suffered from Insomnia. Now she is the picture of health—takes a daily walk, which was once an irksome task, and she sleeps soundly. We have nothing else to thank but ‘Ovaltine’.”

Healthy days and happy nights of restful sleep! Delicious “Ovaltine” is indeed a boon for those in advancing years!

Containing the concentrated nourishment extracted from malt, milk, eggs, with a cocoa flavouring, “Ovaltine” contains all the nutritive elements correctly balanced, and also all the vitamins in proper proportions. Not only is it digested with ease, but it is capable of aiding the digestion of three or four times its own weight of ordinary food.

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## THE WORLD OF THE KINEMA.

BY MICHAEL ORME.

## "THE CREATIVE MIND."

THE Arts have a way of overlapping each other and of impinging each on a neighbouring realm to the extent of losing their finest characteristics. Slowly they borrow so much from a sister art that the freshness of inspiration, the spontaneity of expression, yield to mere imitation. That they can, and, to a certain extent, must, march hand in hand, coloured by the same trend of thought, impelled by the same influences re-acting one upon the other, is naturally inevitable. A swift and more restless age demands a swifter, more impressionistic art, whether the impression be expressed in pigment, stone, by the spoken or the written word, or in the silent drama of the screen. But the danger of merging individuality does not proceed from these outside influences. It comes from within, from the rarity of truly creative minds, from the facile trick of imitation which Darwin would tell us we inherit from our prehistoric forefathers! Be that as it may, if imitation is the sincerest form of flattery, it is at the same time the easiest path for clever mediocrity to tread, and the greatest enemy of art.

There are still hundreds of intelligent people who deny that the kinema has an art of its own, and go so far as to say that none of its productions can rank in the field of art at all! That is because there are hundreds of people in the kinema world—financiers, producers, scenarists—who cannot recognise that the screen is not the stage, and that the theatre and the kinema are two definitely separated spheres. For this there are many reasons apart from the melancholy truth that creative minds are rare!

For one thing, the first appeal of the "moving pictures" lay in their very quality of motion. The greatest impression on the crowd was made by those pictures of rapid movement that came to be called Western Drama. Galloping horses and thundering herds swept across the screen—as they still sweep in more elaborated combination. Anon came the ambitious handling of crowds which found instant favour, until crowds—revolutionary, Roman, Biblical, what you like, so long as they were crowds—became the order of the day. They rushed, they undulated, they gesticulated with painstaking unanimity, did

those crowds—they do so still! For, given the necessary amount of financial backing, these spectacular effects are easy enough to reproduce. Whilst a breezy Western drama, with its fine open spaces and its rapid action is a good thing, whilst a big crowd surging to its appointed goal may be an impressive thing, it is in their eternal repetition that danger lies. For when a variant is decided upon, it is so much easier to take some accepted stage-play or some popular book than to search for the man with a creative mind—the man who has not been needed for thundering herds or galloping horses—the man who knows that, though the purely spectacular film has its place in the craft of the kinema, its future as an art lies with the film that reaches the soul as well as the eye. This man realises, too, that he must reach the soul by very different means from those employed in the theatre. He does not borrow from the literature of the stage unless the play has qualities that can be revealed by the camera better than by the actor. Such a play, for instance, as Pinero's "Enchanted Cottage." Here was a wonderfully tender and symbolical story that lost much of its charm in its original form because its supernatural elements were too elusive for expression on the stage. It came into its own upon the screen. Here reality merged into fantasy—fantasy that was really but a picturisation of hidden thoughts and secret yearnings—and grew into a perfect whole. It dealt with two lonely souls—he, twisted in mind and body by the war; she a plain little creature overlooked by men. Shrinking from the loud-voiced vigour of their able-bodied friends, they find each other, without love, and, at first, just in mutual sympathy. But love grows, and they see each other with the eyes of the soul, beautiful and straight. We see them thus, too—see their joy in each other, see their pitiful collapse when they are made to realise by their dull-witted friends that their beauty is not visible to the world at large. For the moment they lose their faith in the miracle, only to regain it through their love. This picture, beautifully acted, forms one of my most lasting memories of the screen. It was a fine example of the kinema's true province.

The same quality of imagination, of merging the real and the unreal, lends glamour to the simple story beautifully told and produced by George Pearson, entitled "The Little People," which was

recently shown to the Trade. Just the story of a handful of people in an Italian village, their lives, their loves, their failures and achievements. Puppet-players by profession, they themselves are puppets, pulled by the strings of chance, and though the youngsters, whipped by ambition, try to break away, they return anon to find their happiness amongst the little people. Less poignant than "The Enchanted Cottage," and therefore destined to be more popular, less ambitious in its symbolism, this British film has the great merit of fresh and sympathetic handling of old truths. It should be welcomed when it is released to the public as a breeze blowing in the right direction.

Fortunately the little band of pioneer producers is steadily growing. There are men who, whatever their mistakes of crudity and over-boldness, have the true vision. They see that, in the future, kinematic art will diverge more and more from the accepted technique of the stage. In its suggestion, in its calling into action the imagination of the on-looker himself, in its substitution for the spoken word—not the laborious sub-title, but the mind revealed in a glimpse of the intangible—herein lies the ever-widening province of the film.

Youth is imitative until it has the courage of its own inspiration—until it "finds itself." Age is quiescent for lack of fresh inspiration, and the rebellion against accepted forms often gives birth to ugliness. The powerful veracity of a Rembrandt gradually dwindles into the smooth accuracy of a Winterhalter. The reaction results in all sorts of disconcerting manifestations. So, too, with the kinema. One can put up with any amount of ugliness, if the mind behind the picture is groping its own path to beauty; in other words, developing a technique that belongs definitely to its own wide and fruitful field.

At the recent International Exhibition held at Budapest, Abdulla and Company of 173, New Bond Street, W.1.—which is and always has been an entirely British firm—was awarded for excellence a Diploma of Honour. This is the fourth occasion on which Abdulla Cigarettes have received world-wide recognition by the award of a Diploma of Honour, besides gaining 10 Grand Prix and 21 Gold Medals at other Exhibitions.

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"Accordingly, as the Provost Tristan rode up with his patrol on one side of the little hill . . . four or five Scottish Archers came as hastily up on the other. . . .

" . . . Lesley showed none of that indifference towards his nephew of which Quentin had in his heart accused him ; for he no sooner saw his comrade and Durward standing upon their defence than he exclaimed 'Cunningham, I thank thee. Gentlemen . . . .  
Lindesay—Guthrie—Tyrie, draw and strike in' !"

QUENTIN DURWARD, BY SIR WALTER SCOTT.

The independent spirit—from its refusal to be trodden under, one might call it a thistle-spirit—of Scotland was as much in evidence at the court of Louis XI as it was a hundred and fifty years later in the ranks of the "Scotch Dutch." To-day, there is another, a kinder, spirit of Scotland which is well worth your attention. And that is Black & White. Quentin Durward was pure Scotch. So is Black & White.

# BLACK & WHITE

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# THE CHRONICLE OF THE CAR.

By JOHN PRIOLEAU.

## BIG CARS: THE NINE-LITRE RENAULT.

ALL sorts and conditions of motoring people, wise and unwise, ignorant and informed, prejudiced and open-minded, rich and poor, have for many years prophesied the rapidly approaching end of the very big motor-car. In fact, of all foretellings about motor matters in general, this extinction of the exclusive race of giants has long been the most popular. I first remember it as long ago as twenty years, when the Grand Prix de France was won by Sisz on an immense Renault, over the Dieppe circuit. For aught I know, it began when M. de Dion first achieved twelve miles an hour on his 3½-h.p. touring car. It is very probable. Yet, to the confounding of the prophets, the production of enormous motor-cars continues. There are not many of them, it is true, but those that exist are very large. So I suppose there must be a reliable market for them.

With many of my betters I, too, have been among the hitherto false prophets. Since the war, and during the recent years of swift advance in motor design, I have found it less and less easy to see exactly what useful purpose is served by the use of a very big engine when as much, if not more, work is done by one of half the size. There are, of course, one or two makes of cars with vast engines which do their work in an ecstasy of vibrationless, noiseless luxury, and although, mechanically and comparatively speaking, they are inefficient, one can understand the desire of those rich enough to afford it to be conveyed from place to place in such a manner. It costs a great deal to be so conveyed, but that is beside the point. What seems a little mysterious is that there should be enough people with enough money to make the building of them pay. For I have no anxiety on that score. It must pay, and pay very handsomely, to make gigantic motor-cars.

big car made in Europe, and of all of those Americans of which I have been able to collect details, and I find that the new Renault handsomely beats the lot by a litre and a half. Its six cylinders, with their bore and stroke of 110 mm. by 160 mm., have a cubic content of 9123 c.c. It looks, and I suppose by modern standards is, huge.

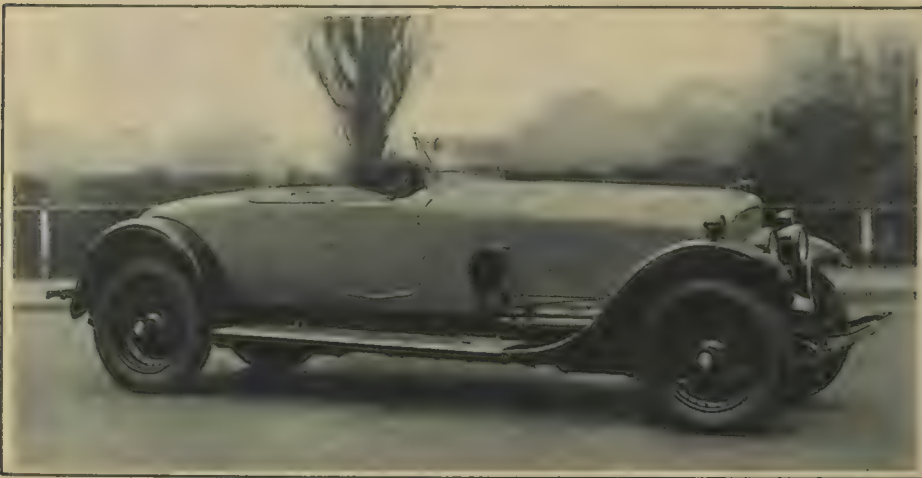


ON THE ROAD IN DEVON: A 15.9-H.P. HOTCHKISS WEYMANN SALOON NEAR HONITON.

would certainly expect to find four. As a matter of fact, I do not think you could improve the car's performance very much by having an intermediate between top and second, for the reason that the engine speed is comparatively low, and there is a very big reserve of power in those colossal cylinders. Then you are rather surprised to find that lateral valves are used in an engine stated to achieve ninety miles an hour. A reflection on the overhead type? I would not like to express an opinion. It is enough to record the fact—and see what happens next year.

The engine is, except in one particular, very accessibly arranged. It is a beautifully finished job in every way, and most refreshing to look at after a surfeit of the other type of modern car, where exterior finish of cylinder-block, piping and connections is no more regarded than it is in America—less so, in some notorious instances. Where I thought the design indifferent was in the overhanging of the rear cylinder-block (the six are cast in two lots of three) by the radiator. In order to lift that head, you must take off the radiator—a job of some seriousness added to an already tiresome labour.

During the trial I certainly discovered one reason why some people should want to buy vast engines like the Renault, and that was the magnificent pick-up and acceleration on top speed. Traffic driving with this immensely long car is very intriguing. You may be crawling at fifteen miles an hour behind a string of obstructive lorries, and, so soon as an opening shows itself, a slight pressure on the throttle-pedal shoots the car on to the desired spot on the road ahead in a way which is decidedly thrilling. Gear-changing is properly easy and noiseless, but it is really seldom necessary to drop down into second in order to get through traffic as swiftly as you like.



WITH A TWO-SEATER SPORTS BODY BY H. J. MULLINER AND CO.; A SIX-CYLINDER BENTLEY CHASSIS (12 FT. WHEELBASE).



SUPPLIED TO THE EARL OF COTTENHAM: A 12-H.P. AUSTIN "IVER" SALOON, WITH HANDSOME CARRIAGE-LAMPS ON THE FRONT PILLARS.

What is strange is that, with so many examples before them of what much smaller-engined machines, carrying the same loads, can do, do extremely well, and keep on doing for years on end, these same rich ones should demand what looks, on the face of it, a superfluity of engine.

Whatever the reason may be, the fact remains that, although the enormous majority of cars sold to the motoring public are of small or moderate size, the minority of big fellows is still going as strong as ever. You have your pick of six and eight cylinder monsters at prices from about £1000 the chassis, to £1800 or so, made in England, France, Italy, Germany and the United States, and you must be hard to please if you cannot find what you want among them. A thing to remark is that, without exception, the biggest cars are made by the oldest-established firms in any of the countries producing them. If you need a huge car you must go to the fathers of the industry for it.

I have just taken out on trial what I understand is the biggest motor-car in the world, the new 45-h.p. Renault. The actual model I tried is not the car which occupies most space in the world, being the "Sports," mounted on a short chassis which measures 12 ft. 4 in. in the wheelbase. The other models in this power class have wheelbases up to 13 ft. 1 in., with a proportionate over-all length. By "biggest" I mean the car which has the largest engine. I have carefully studied the specifications of every



AN INDIAN RULER AND HIS CAR: THE MAHARAJAH OF PATIALA STANDING IN HIS 40-50-H.P. ROLLS-ROYCE DURING CELEBRATIONS AT THE CORONATION OF THE MAHARAJAH OF KASHMIR.

The trial was a really interesting experience. After a long period of testing the sort of car the everyday man or woman uses for any purpose, from shopping to European touring, one had to apply quite a different standard of comparison to the big Renault. Things are different in several ways. For example, there are only three speeds in the gear-box, where you

There is a genuine measure of flexibility in this big engine—as, indeed, there ought to be.

That is one charm of the biggest car in the world. Another, to my mind equally potent, is the low revolution-rate of the engine. A revolution-counter is supplied, and, if it did not lie, the behaviour of the engine must have been positively languorous. I climbed a one-in-six hill at a minimum of thirty miles an hour on second speed (not a remarkable effort) with the indicator showing 1500 turns a minute. Beyond 2000 or so, there is a red danger-line shown on the dial.

It is a pleasant car to drive in most ways. I found the steering heavy at slow speeds on corners, and not too steady, but the fault was not serious. The engine runs remarkably quietly at low speeds, and does not make much noise at high. There is very little vibration. The brakes and springing are alike excellent, especially the latter. I sat in the rear compartment during part of the trial, and was never uncomfortable. The highest speed I touched on the trial was sixty-eight miles an hour, but I daresay eighty and perhaps a little more could be reached in favourable traffic conditions. The coach-work of the four-seated French-built "Skiff" body is well finished, if in a style somewhat startling to island eyes.

A fine car, and by no means dear at £1250 the chassis—especially when you remember it has the biggest engine in the world.



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from our long experience of motoring under the extreme conditions of racing on track and road, are unanimously of the opinion that there is no better Sparking plug in the world than the K.L.G. It gives us special pleasure to record this, our opinion, because we know the K.L.G. plug to be an entirely British product.

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70, New Bond St., London, W.1.

## STETSON HATS



## A 4000-lb. INSECTIVOROUS DINOSAUR.

(Continued from Page 466.)

character excludes all the thorny shrubs as food. The teeth are small and pointed, but strongly reduced, while the outline of the mouth was by no means narrow. These characters might be taken to show that pieces of succulent plants were torn off as food, but this is also made impossible by the weakness of the articulation of the lower jaw. That this reptile was no ant-eater is proved by the broadish outline of the mouth, and thus finally, as food supply, only desert-inhabiting insects and such small animals have to be considered that were simply gulped up in the large mouth. Turning again back to *Molochus* and *Phrynosoma*, in which the jaws and the body have the same shape as in this fossil, we find that these are likewise insectivorous, and, because of this corroboration of conclusions arrived at by anatomical considerations, we can be pretty sure that this dinosaur also was insectivorous.

The body weight of the living animal may be estimated to have been something between 3000 and 4000 lb. The ratio of the weight of the weekly food given to a reptile in the Zoological Gardens in London to its body weight varies, as I was informed by Miss J. Procter, between 20 to 1 and 5 to 1 in snakes and crocodiles; between 2 to 5 and 3 to 1 in lizards and

sphenodonts; and, finally, between 0.6 to 1 and 0.8 to 1 in chameleons. Frequently it happens in the Gardens that a reptile "goes off its feed," and does not take food for many months. In big pythons this voluntary fast can last up to eighteen months.

as little as 1000 lb. a year. As is well known, grasshoppers (locusts) are the only insects that occur in steppes in such numbers that periodically thousands of pounds of them can be gathered. Grasshoppers existed already in the Cretaceous

period, when this armoured reptile lived, and thus finally it can be surmised, however curious it may seem, that grasshoppers were its principal food. Incidentally, it may be remarked that the slightest climatic change that would affect the multiplication of these insects might have led to the extinction of the giant locust-eater itself.

Truly insectivorous dinosaurs with the body shape of the present fossil have hitherto been unknown to science. The discovery of such an animal shows that the range of adaptation of dinosaurs was even wider than we have hitherto supposed.

The Trustees of the British Museum are therefore to be heartily congratulated on having acquired not only a fossil reptile, the body shape of which will attract the attention of the general public, but a magnificent specimen of the highest scientific importance.

As regards fossil reptiles in general, the collection of the Natural History Museum is by far the richest, for, although it may contain fewer specimens than some American

Museums, it certainly comprises many more types than any other.



TO PLAY TEST MATCHES AGAINST ENGLAND AND WALES: THE NEW ZEALAND RUGBY LEAGUE TEAM—A GROUP ON BOARD A LINER AT SOUTHAMPTON.

The New Zealand Rugby League touring team, including three Maoris, reached London on September 3, and left later in the day for Bradford. Their first match is at Dewsbury on September 11. They have arranged three Test matches against England, and one against Wales, as well as county fixtures with Yorkshire, Lancashire, and Cumberland. They must not be confused with the Maori Rugby team from New Zealand which arrived on September 3 at Marseilles, and after some matches in France will come to England in October.—[Photograph by L.N.A.]

This shows that the weight of the food-supply of our dinosaur, in spite of its large size, may have been

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## RADIO NOTES.

TO hear music, songs, speech, news, and weather reports, time signals, and so on, issuing from a framed picture hung on the wall, from a flower-vase or a fruit-bowl on your table, or from a lamp-shade, a Japanese lacquer box, or a clock, is one of the remarkable conditions of to-day as shown by the display of such appliances, amongst other wonderful things, at Olympia, London, where the first National Radio Exhibition is being held until Sept. 18. At this Exhibition all the latest developments in broadcast progress are on view, and visitors may inspect both the outside and inside of receiving sets, turn the knobs, handle component parts, and talk "wireless" to the demonstrators. Receiving sets ranging in cost from half a guinea up to a hundred guineas each; loud-speakers of the types mentioned above, others with horns, and those with cones or discs; valves; accumulators and batteries; outdoor aerials for the garden or the roof, indoor aerials which may be hung around a room, frame aerials; slow-motion condensers with which fine tuning may be done; and numerous other items may be examined at close quarters.

In a home fitted for electric light, it is now possible to acquire a receiver (Gambrell) that needs no accumulator or H.T. batteries. The set is connected by a length of flex to the nearest light-socket, and switched on or off by touching the usual wall switch. Using the set for three hours daily, the cost averages about threepence per week. Another novel receiver is in the form of a box only twelve inches square, with nothing outside to indicate its special purpose. Inside, however, there is a four-valve installation, complete with batteries, aerial, and loud-speaker. The set (Truphonic) is switched on or off by inserting a tiny key (as though to lock or unlock the box), and, without aerial or earth connection, will reproduce broadcasts at loud-speaker strength within a range of about twenty miles from the local station. Stations

at greater distances may be received if aerial and earth wires are connected to this "magic" box, which costs twelve guineas.

Burndept, Ltd. show a complete range of their productions, which include the latest examples of "Ethophone"—"Two," "Three," and "Four" models—and another type of special interest, known as the "Ethodyne," which is a seven-valve super-Heterodyne receiver, fitted with a unique frame



A SECTION OF THE NATIONAL RADIO EXHIBITION NOW BEING HELD AT OLYMPIA, LONDON.

aerial that, suppresses almost entirely any interference there may be from long-wave stations. Another item of note exhibited by Burndept, Ltd. is a beautifully made slow-motion condenser dial, fitted with an "Etholog," which consists of a metal sector arranged around the top half of the dial, and contains a card scale over which the pointer travels. On the scale can be written the tuning positions of various stations, after once having been found. One of the most ingenious things to be seen at

the Exhibition is the "H.B.H." Remote Control Switch, which enables a valve receiving set to be switched on or off from any distance. The apparatus, which is quite small, and costs 21s. post free, requires no separate battery for its operation. Three pairs of terminals are fitted, one pair of which must be connected to the accumulator which operates the valves; another pair of terminals are connected to the L.T. negative and positive terminals of the

receiving set. To the two remaining terminals, twin-flex wire is connected and run to a "push," or switch situated anywhere in the house, such as an upper room, where head-phones or another loud-speaker is installed. Then by pressing the button the distant set may be switched on or off, as desired.

Perhaps the most interesting sight of all to be seen at the Radio Exhibition is the full-size replica of the main broadcasting studio of the London station. The studio is situated in the gallery at Olympia, and has a soundproof frontage of plate-glass through which visitors may see broadcasting in progress. Here one may see the announcer walk to the microphone and talk to it. His actual voice cannot be heard, neither can the voice of a singer who subsequently performs at a distance of about eight to ten feet from the microphone. A pianist is seen looking intently at his music, raising and lowering his hands, and running his fingers along the keys, but the original sounds of the pianoforte cannot be heard by the onlookers.

The reproduced sounds are heard, however, from the bunch of loud-speakers suspended below the roof at Olympia, otherwise the dumb-show, as seen through the glass, would be rather quaint. To the left of the studio is the "control" room, where an operator sits wearing head-phones, in order that he may hear the quality of the broadcast sounds. Now and again the operator adjusts one or both of two knobs, and "smoothes out" any faults picked up by the microphone.

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Take a regular morning dose of Kutnow's Powder in a tumbler of cold or warm water and drink during or after effervescence. You will surely benefit from this daily glass of Kutnow's.

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This statement is based on actual results obtained by growers in South Africa, and confirmed by Mr. Charles Chiappini, late Trades Commissioner in London for the Union of South Africa. Few investments offer such excellent results with security of capital.

The Company is developing the finest Citrus Estate in the British Empire.

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At the Royal Agricultural Show, Natal, last June the Company was awarded the Gold Medal, 9 first prizes, and 5 seconds.

His Royal Highness visited the Show, and expressed his appreciation to the Managing Director personally.

A very favourable progress report has been made on the Estates by the Government Expert and by Dr. MacDonald, the eminent horticulturist and agriculturist.

### An £8,000,000 Market.

This country consumes oranges to the above amount annually, mostly in winter. In the summer this £8,000,000 Market is practically a virgin field for any country that can supply oranges for summer eating. Almost alone among orange sources, South Africa can supply summer oranges—by reason of situation and time of seasons.

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## THE PLAYHOUSES.

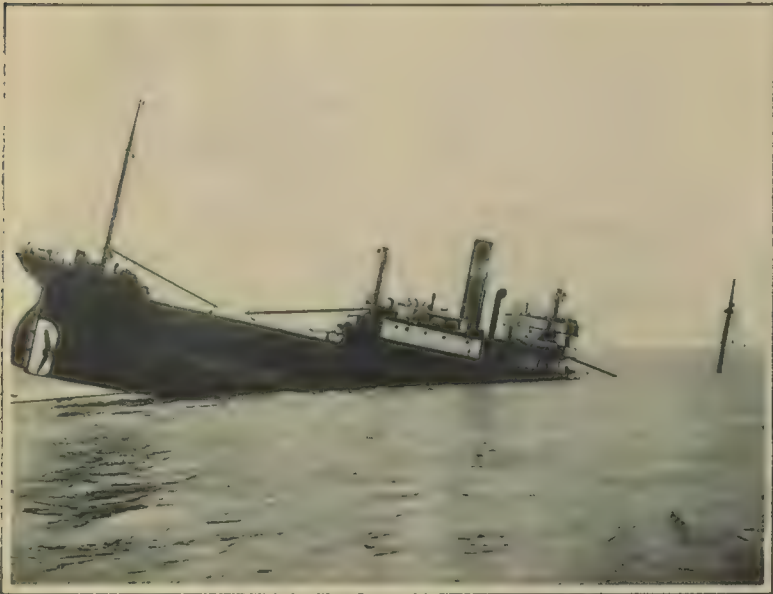
### "TIP-TOES," AT THE WINTER GARDEN.

THE scene of the new American musical comedy just presented at the Winter Garden Theatre is again laid at Palm Beach, Florida; the comic business has been put into commission, and the sentimental interest has been raised somewhat in importance. Which means that Mr. Leslie Henson has gone, making way for Mr. Laddie Cliff and Mr. John Kirby, and that Miss Dorothy Dickson has returned, provided with a new stage lover in the person of Mr. Allen Kearns, a comedian whose quiet but effective methods rather resemble those

of Mr. A. E. Matthews. The plot of the piece revolves round the circumstances of a trio of variety artists, who, finding themselves stranded, concoct a plot in accordance with which the female partner masquerades as a wealthy Society girl, and sets her cap at a young millionaire called "The Glue King." The somewhat primitive humours of the two male artists, who squabble like the inimitable pair in "Potash and Perlmutter," are quite capably handled by Messrs. Cliff and Kirby; while Miss Dickson, as the adventuress, dancing as delightfully as ever to Mr. Gershwin's ingenious rhythms, lends an air of distinction to the whole entertainment, thanks to her charm of voice, looks, and manner. Compared with some of its predecessors, the new piece seems rather crude and incoherent, and the members of the chorus, both male and female, certainly dance much better than they either speak or sing. For all that, "Tip-Toes" will probably be found very much to the taste of habitual patrons of the Drury Lane house.

With the long dark evenings in front of us, thoughts

turn to lighting equipment. An invaluable appliance of many uses is the pocket flash-lamp. For its efficiency the flash-lamp depends very largely upon the bulb. In this regard, the Osram flash-lamp bulb



TOWED ASHORE BY THE FOLKESTONE LIFEBOAT AND TWO DOVER TUGS AFTER A COLLISION IN A CHANNEL FOG: THE "CASSARD" OF NANTES BEACHED AT SANDGATE.

The Folkestone lifeboat received a second call for help on September 3 from a point seven miles out in the Channel. The S.S. "Kurdistan" had collided with a French ship, the "Cassard" of Nantes, and had taken off the crew, as the "Cassard" was sinking. Aided by two Dover tugs, the lifeboat took her in tow and beached her at Sandgate.

Photograph by C.N.



STRANDED NEAR FOLKESTONE, WITH BOWS DAMAGED BY COLLISION IN THE CHANNEL DURING A FOG: THE S.S. "VOLUMNIA," OF GLASGOW, ASHORE AT CAPE POINT.

Thick fog in the Channel recently caused several collisions and delays to shipping. The S.S. "Volumnia," of Glasgow, ran aground at Cape Point, in Folkestone Warren, near Abbot's Cliff, at 10 a.m. on September 3, after having collided with the Dutch steamer "Djambi." Both ships were badly damaged on the bows. The Folkestone lifeboat and two Dover tugs went out to render assistance.—[Photograph by P. and A.]

gives in proportion the same brilliant and uniform light in its own field of lighting as the standard Osram lamp. It fits every type of electric torch and hand-lamp, and is made by the General Electric Co., Ltd., Magnet House, Kingsway, W.C.2, in a range of twelve voltages, from 1.25 to 5.5 volts, and is obtainable through the usual channels. This flash-lamp is an article that everyone should possess.

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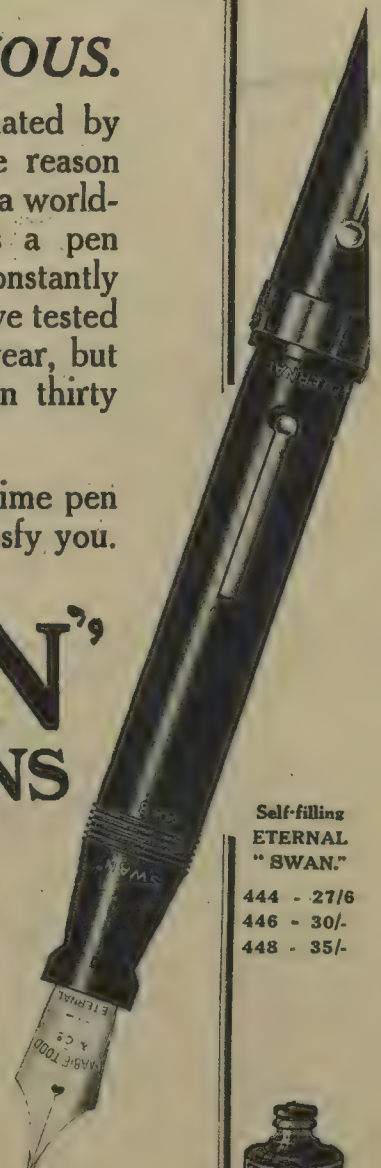
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— that's all! —*

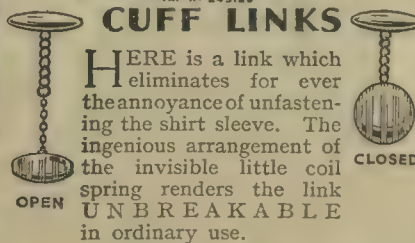
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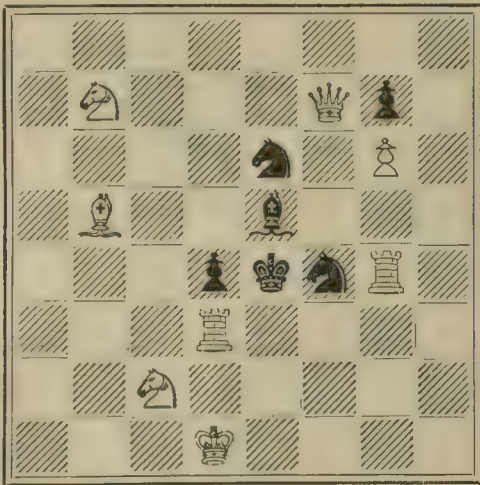
Game played in a New York City Inter-League contest between Mr. S. COHEN, of New York University, and Mr. OSCAR TENNER, of the Manhattan Chess Club.

(Alekhine's Defence.)

WHITE (Mr. C.) BLACK (Mr. T.)  
1. P to K 4th Kt to K B 3rd  
2. P to K 5th Kt to Q 4th  
3. P to Q 4th P to Q 3rd  
4. P to Q B 4th Kt to Kt 3rd  
5. P takes P B P takes P  
6. Q Kt to B 3rd P to Kt 3rd  
7. P to Q Kt 3rd B to Kt 2nd  
8. B to Kt 2nd Castles  
9. P to K R 3rd Kt to B 3rd  
10. Kt to B 3rd P to Q R 4th  
11. B to K 2nd  
White fails to grasp the motive of Black's last move, which is a piece of masterly strategy. It seeks by a diversion on the Queen's wing to gain time for developing an attack on the other side of the board. The proper reply was P to Q R 3rd, followed by, 12. P to Q Kt 4th, if Black advances his Pawn to Q R 5th.  
11. P to R 5th  
12. Castles P to R 6th  
13. B to B sq P to K 4th  
14. Kt to Q Kt 5th P to K 5th  
Black has now achieved his purpose. His pieces can be easily and rapidly deployed without hindrance against White's King, whose own forces are idly busy elsewhere.  
15. Kt to K sq P to Q 4th  
16. B takes P R takes B  
He can well afford the exchange, which apparently was scarcely expected by his opponent. The purport of his combination now discloses itself.  
17. Kt takes R Kt takes Q P  
18. R to B sq  
Seeing he has to play R to Kt sq next move, he might as well have gone there at once. Although the immediate object of Black's reply is to threaten the gain of a piece, it is one of such strength as really to force the game.  
18. Q to Kt 4th  
19. R to Kt sq B takes P  
20. Q Kt to B 2nd Kt to K 3rd  
21. K to R sq Q to R 5th  
22. P takes B  
Because if not — B takes P is threatened; but in any case the end is now only a matter of time. This contest was awarded the second brilliancy prize in the competition.  
22. Q takes P (ch)  
23. K to Kt sq B to K 4th  
24. P to B 4th Kt takes P  
25. R to B 2nd Q to Kt 6th (ch)  
26. K to B sq Q to R 5th  
27. B to B 3rd P takes B  
28. Q takes B P P takes P  
29. P takes P Kt takes P  
30. R takes P R to Q sq  
31. Q to B 6th Kt to Q 3rd  
32. R to Kt 3rd Kt to B 4th  
33. Q to K B 3rd P to Kt 4th  
34. Kt to Q 3rd P to Kt 5th  
35. R to K Kt 2nd Q to R 8th (ch)  
36. K to B 2nd Kt to R 6th (ch)  
White resigns.

CARL G BROWN (Ancon, Canal Zone, Panama).—Problems received with thanks. They shall have our early and careful attention.  
CHARLES WILLING (Philadelphia, Pa.).—We share your hope in regard to further contributions from the composer of No. 3984. Many thanks for fresh batch of games.  
CHARLES H BATTEY (Providence, R.I.).—We are only too pleased to render you all the assistance we can, and you can rely on your problems receiving every possible consideration.

PROBLEM No. 3987.—By T. K. WIGAN.  
BLACK.



WHITE.  
White to play, and mate in two moves.

SOLUTION OF PROBLEM No. 3985.—By C. R. B. SUMNER.  
WHITE BLACK  
1. P to B 5th Anything  
2. Mates accordingly.

The above is the author's solution, but we regret to have to record another way by Q to Q 8th (ch), which is obviously obvious. The oversight must be due to some general cause such as autumnal exhaustion, or Test match excitement, or coal strike dependency, because only three correspondents have noticed it, while half-a-dozen of our expert solvers propose a third way which is no answer at all. B to Q 5th is simply met by R takes P (ch).

CORRECT SOLUTIONS TO PROBLEM No. 3982 received from S A HAWARDEN (Benoni, Transvaal), and C H BATTEY (Providence, R.I.); of No. 3983 from J E HOUSEMAN (Chicoutimi), Charles WILLING (Philadelphia), and John HANNAN (Newburgh, N.Y.); of 3984 from John HANNAN (Newburgh, N.Y.), Charles WILLING (Philadelphia, Pa.), E PINKNEY (Driffield), J E HOUSEMAN (Chicoutimi), F J FALLWELL (Caterham), R B COOKE (Portland, Maine), and C H BATTEY (Providence, R.I.); of No. 3985 from H HESHMAT (Cairo), Rev. W SCOTT (Elgin), F J FALLWELL (Caterham), J BARRY BROWN (Naas), E J GIBBS (East Ham), and Charles WILLING (Philadelphia, Pa.); and of No. 3986 from Rev. A M COODE (South Cerney), J BARRY BROWN (Naas), A

Edmeston (Worsley), E G B Barlow (Bournemouth), J Hunter (Leicester), H W Satow (Bangor), Rev. W Scott (Elgin), J T Bridge (Colchester), C B S (Canterbury), C H Watson (Masham), S Caldwell (Hove), G Stillingfleet Johnson (Cobham), J P S (Cricklwood), and H Burgess (St. Leonards-on-Sea).

Remarkable evidence of the success of a typical British commercial motor vehicle is provided by the action of Messrs. James Allen, Ltd., contractors for his Majesty's mails, who, after running four 25-cwt. Bear vans in the service of the Post Office since February last, recently placed an order with Messrs. Bean Cars, Ltd., for a further thirty identical vehicles. Messrs. James Allen have advised the makers of the Bean that the four vans already in their service have been used constantly in the heaviest of London traffic, averaging twenty-two and a half hours' work per day each. The vans have not lost a day's work, and have never caused any delay in the important public service upon which they are engaged. Their average petrol consumption has worked out at sixteen miles per gallon, and the oil consumption at 1200 miles per gallon. Messrs. James Allen have expressed to the Bean Company their high appreciation of the Bean van, and their particular pleasure that a vehicle of entirely British manufacture has proved so eminently satisfactory.

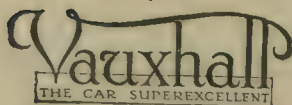
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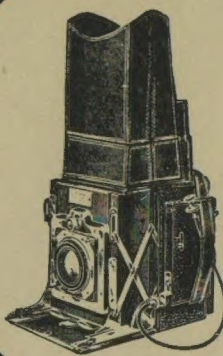
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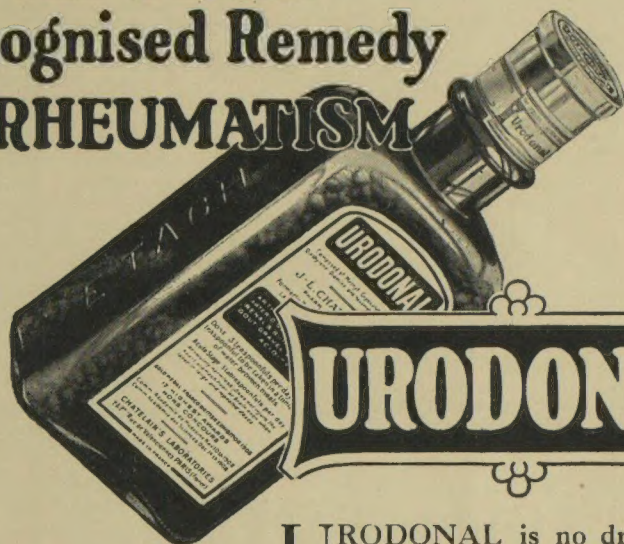
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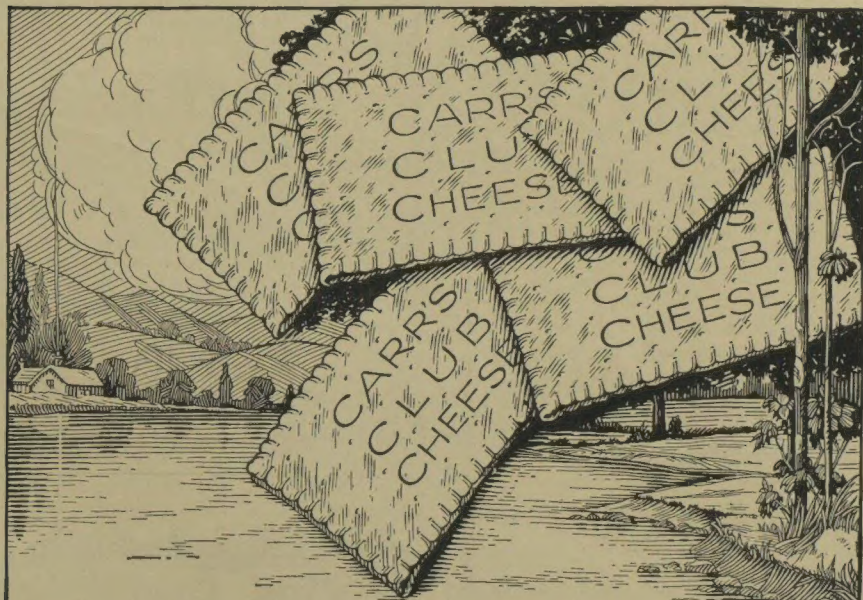
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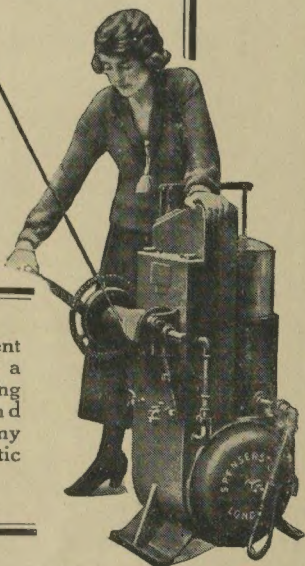
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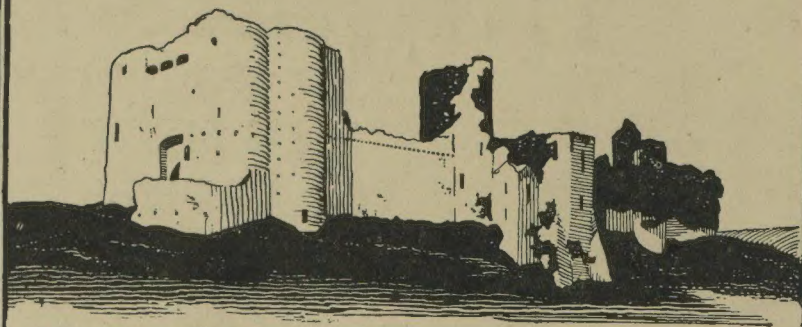
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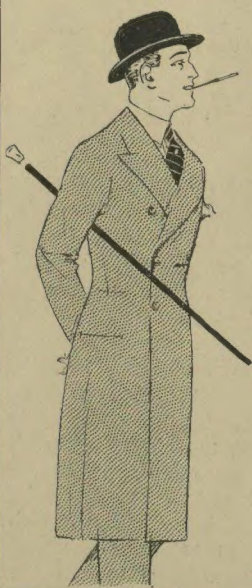
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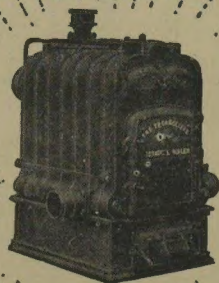
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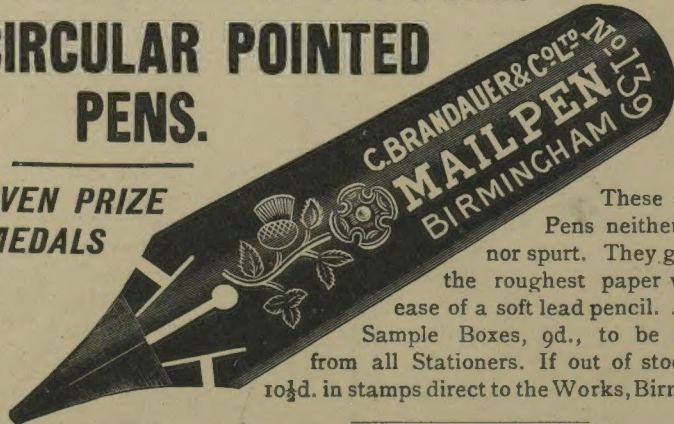


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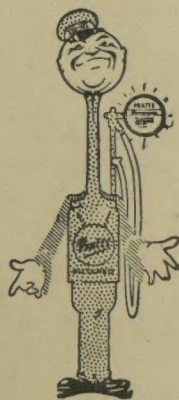


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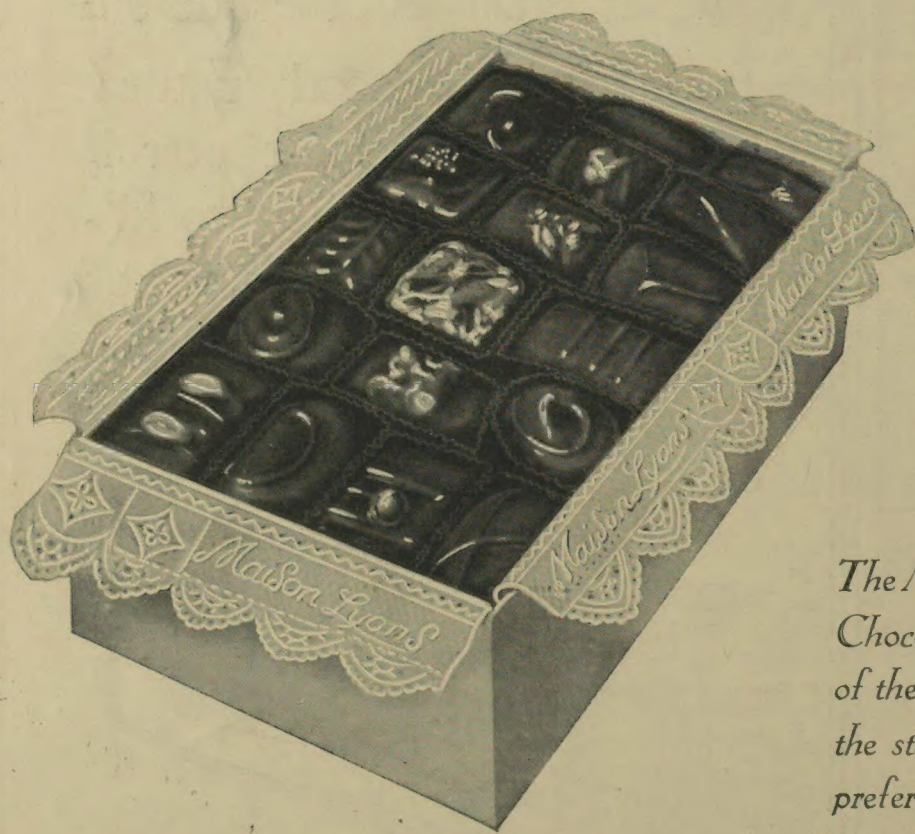
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